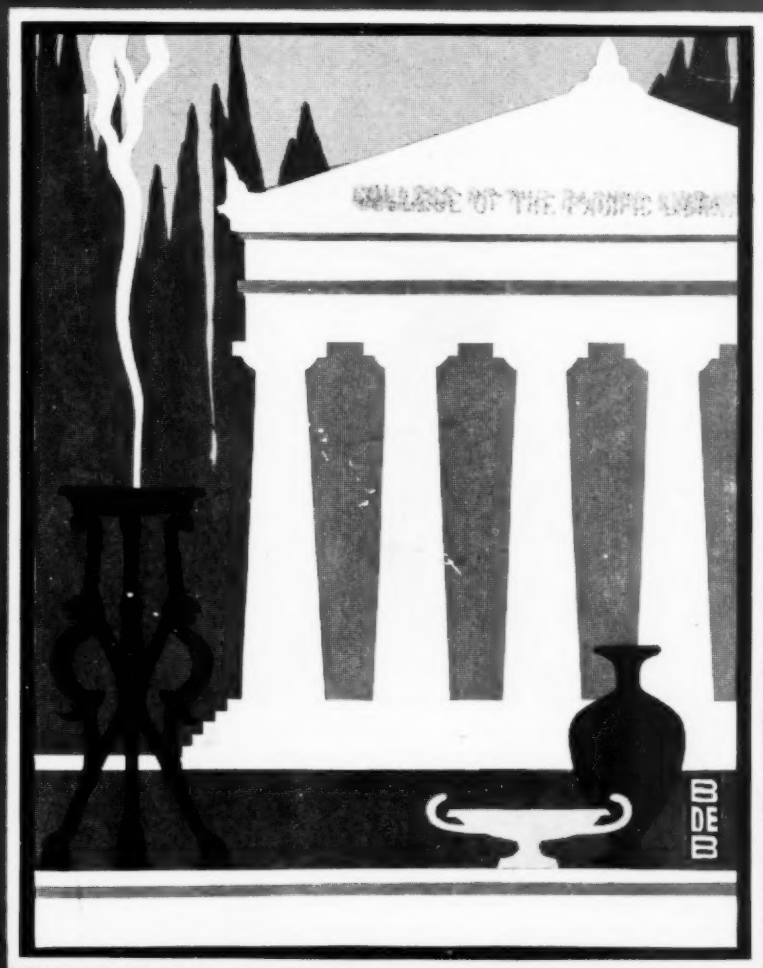


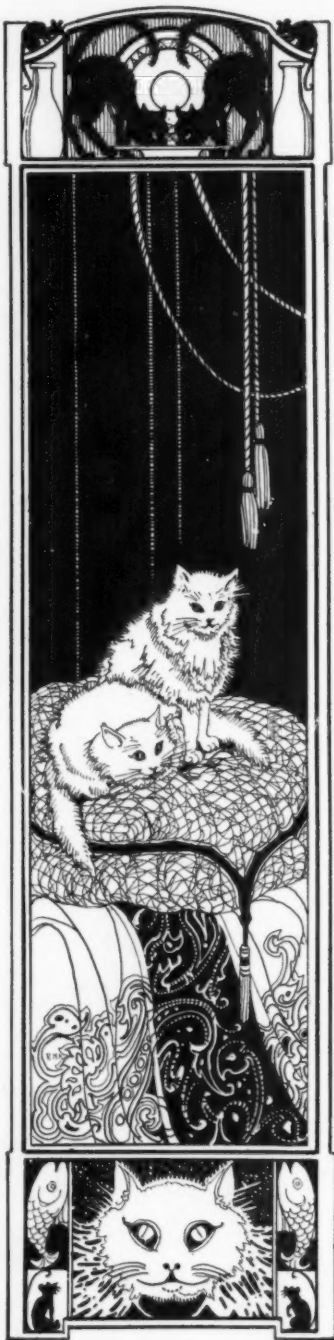
# The SCHOOL-ARTIST MAGAZINE



VOL 26  
No 2

DRAWING NUMBER  
OCTOBER 1926

PRICE  
35<sup>cents</sup>



## A Letter to a Sixth Grade Teacher

*(who has asked how to present  
Animal Drawing from pets)*

**I**F possible, have the real animal in the classroom. Discuss its characteristics. Study the color, proportion, movements, texture and habits. Draw quick sketches on the blackboard for the children.

The next day, a memory lesson will preserve the salient character of the animal. "PERMA" Pressed Crayon, on manila or gray paper, will be found most responsive. Time the children to see who can make the best drawing with the fewest lines.

Put up all the drawings for comparison. Discuss the results. Ask the children to make a collection of animal pictures as rendered by great artists and illustrators. These may be made into a book which is decorated with animal borders, spots or surface patterns.

Cordially yours,

THE ART SERVICE BUREAU

**BINNEY & SMITH Co.**  
41 East 42<sup>nd</sup> Street      New York, N. Y.

# The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVI

OCTOBER, 1926

No. 2

## Drawing Number

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Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · WORCESTER, MASSACHUSETTS

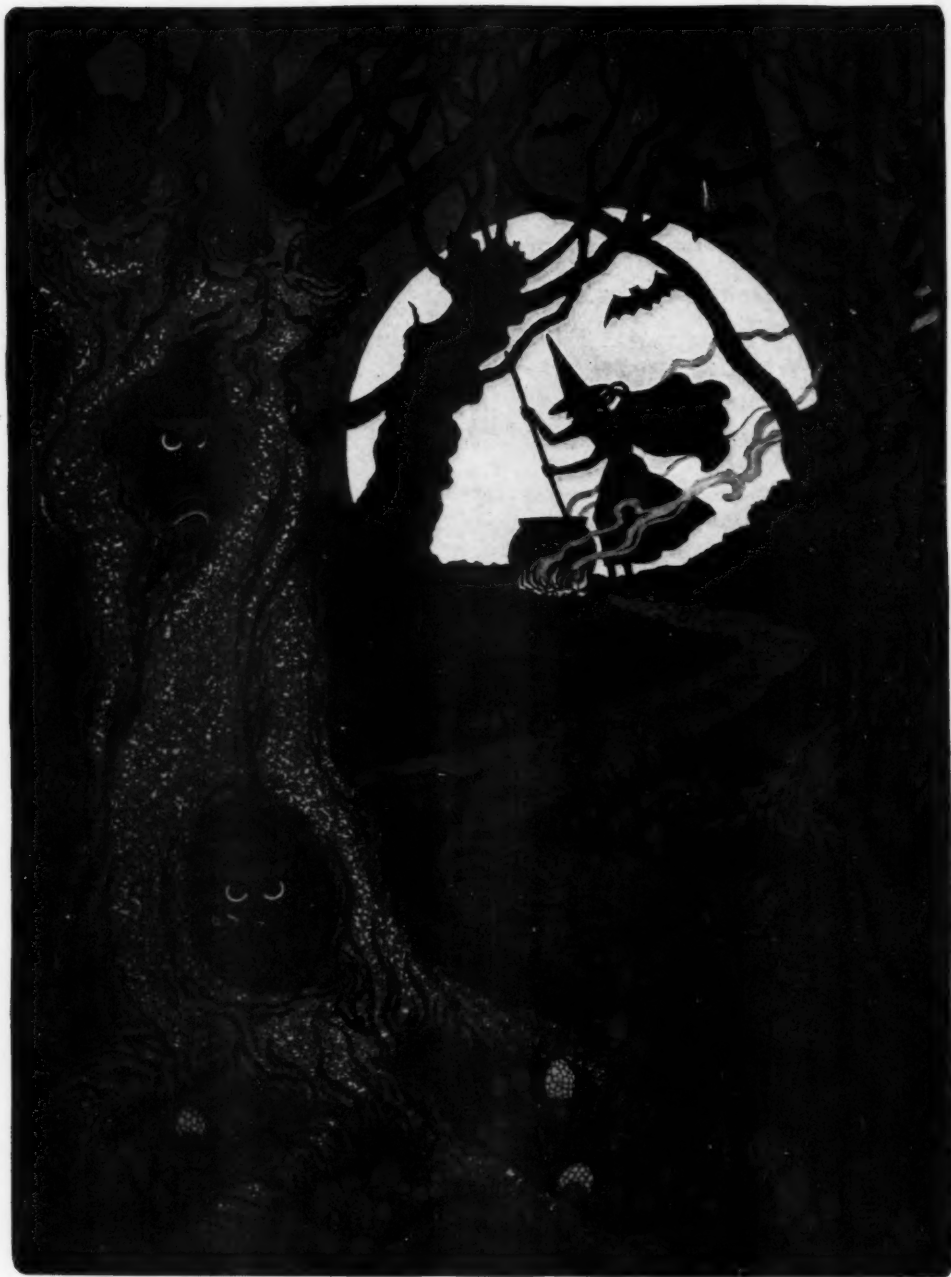
Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50.

#### Copies on sale in:

New York, Brentano's, 1 West 47th St., and 27th St. Detroit, The Multi-Color Co., 629 Woodward Ave.  
and 5th Ave. Grand Rapids, The Camera Shop, 16 Monroe Ave.  
Boston, Smith & McCance, 2 Park St. Philadelphia, Milton Bradley Co., S.E. cor. 17th  
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The Davis Press, Worcester, Massachusetts



WHEN THE HALLOWEEN GOBLINS AND HOOT OWLS ARE A-ROAMING

*The School Arts Magazine, October 1926*



# The School Arts Magazine

VOL. XXVI

OCTOBER, 1926

No. 2

## Freehand Drawing Made as Interesting as a Game

GEORGE W. SPAYTH

*Fort Wayne, Indiana*

IN DRAWING, as in music, certain fundamental rules must be learned, and certain exercises mastered to insure development along the sure and efficient path that leads to success. In drawing, objects are represented by means of lines, while in music, compositions are rendered by means of notes. While the average person has a more or less definite idea of the long and tedious preliminary exercises to which the music student must submit, few realize that the student in the graphic arts must also submit to a set of preliminary exercises, equally tedious and difficult. The student of music does not expect to "play a piece" until he has mastered the fundamentals, willingly doing the prescribed exercises, while his brother student in the graphic arts is quite often inclined to minimize the importance of preliminary preparation. He believes that it "comes natural to him," that it was born in him, and that he can do anything. This attitude, together with the usual absence of scientific information on the fundamentals of drawing, accounts for the fact that the development of musical talent is the rule, while the development of a talent for drawing is the exception. This fact is all the more misleading when it is realized that the children who like to draw are undoubtedly as numerous as those who wish to study music.

The exercises presented in this article are intended to prepare the student's eye and hand for the serious study of drawing, somewhat analogous to the "five finger" exercises in music. They will help the beginner to form habits which will keep him on the right track and will enable him to be his own critic in questions of proportion. The experienced artist will readily perceive their merit, though to the beginner they may seem uninteresting and difficult.

The proper way to begin a sketch, and the most efficient way to detect and correct errors, are among the first things to be mastered. If left to discover these things himself, the student is certain to waste valuable time. The careful practicing of these exercises until they are mastered, will insure him against such waste of time.

Ignorance on the part of parents of how to detect errors in a drawing explains why the average budding artist nearly always receives an over-supply of harmful flattery and practically no helpful criticism. This flattery and this absence of constructive criticism quite often lead many to innocently over-rate their ability. While practicing these exercises the student will be able to determine with satisfactory certainty just how near perfection his work is, and after they are mastered, the knowl-

edge and experience gained will make it possible for him to estimate his own artistic efforts at something near their real value.

Should this method appear meaningless to the student who wishes to eliminate hard work from his artistic studies, let him realize that these exercises present the principles of proportion reduced to the simplest elements and until they are mastered, it is useless to seriously consider the study of freehand drawing.

#### TERMS AND DEFINITIONS

Drawing is the art of representing objects on paper, on canvas or on other flat surfaces by means of lines.

Lines represent outlines of the object being drawn, or outlines of shadows, or outlines of planes.

A plane is any portion of the surface of an object that can be represented by a uniform tone.

All lines, if a drawing is to be in proportion, must be in the correct position, of the correct length, and at the correct angle.\*

If a line is not in the proper place, or if it is too long or too short, or not at the proper angle, the position, the length and the angle of all connecting lines will be thrown out of place, with the result that the proportion of the drawing will be faulty.

Lines, the presence of which have a tendency to confuse rather than to help the object drawn, should be eliminated.

Length and position of lines are purely relative terms, both depending upon the size of the drawing. An angle is absolute and appears at the same degree as in the original, regardless of any dis-

crepancy in size. For example, if the arm of a person sketched is held at an angle of forty-five degrees, the arm in the sketch should be at this angle.

Lines are sometimes used to represent tones in pen and ink or in pencil drawings, but they then become tones and are no longer termed lines. While some lines are drawn, and others are eliminated, still others are merely suggested.

Nearly every beginner is conscious of the fact that he can trace a drawing better than he can copy it. This is because the lines that he makes in a freehand copy are not correct in position, in length or in angle.

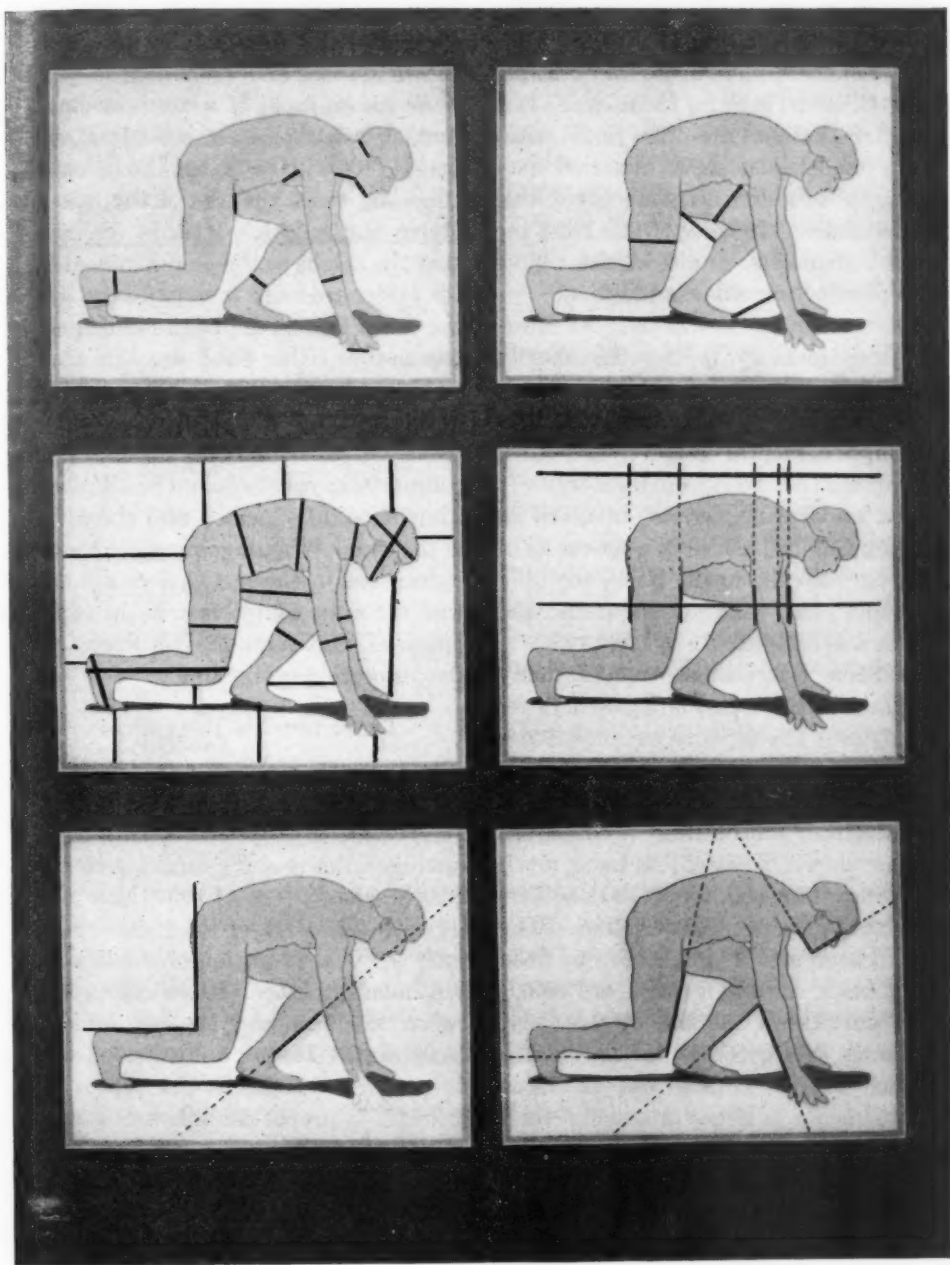
#### PROPORTION

The very essence of freehand drawing is proportion, or the relation that exists between lines and spaces. To determine this relation it is necessary to make comparisons. The beginner will be surprised at the great number of comparisons that must be made correctly in drawing even the simplest of objects.

While drawing from a model an artist is continually glancing from the model to his sketch. It has been determined by test that he glances from the sketch to the model on the average of twenty-five times a minute when working at ordinary speed. At this rate he consults his model approximately a thousand times an hour. This means that he has made a thousand comparisons, checking up the length, the position and the angles of the lines in the original with those in his sketch. At the same time he has checked up the shapes and dimensions of the hundreds of spaces formed by these lines.

In drawing an object, it is necessary

\*Thickness of line must also be considered as the student advances.



THESE SIX PLATES ARE REFERRED TO IN THE ACCOMPANYING ARTICLE AND SHOW HOW DRAWING OBSERVATION MAY BE GREATLY SIMPLIFIED. THE PLATES SHOULD BE FOLLOWED FROM THE LEFT TO THE RIGHT, COMMENCING FROM THE TOP

*The School Arts Magazine, October 1926*

either to see the object or to visualize memories of the object. As a rule, memories are so incomplete that drawing from the model is by far the easier. It is true that sketches are often made without a model, just as a musician may render a selection without consulting printed music. In cases of this kind, the artist remembers details of the object from previous careful examination.

The student can determine that drawing from memory is not the shorter method, by closely studying some simple object, until he is satisfied that he has a complete mental picture, and then attempting to draw it from memory.

The same principles are involved in copying from a picture of a model as in drawing from the model itself, the only difference being that copying from "the flat" is much simpler.

In Plate I are shown ten of many comparisons that must be made in order to copy even so simple an outline picture as a man crouching for the start of a foot race. This sketch was made from a photograph and outlines of the figure only are shown, no attention being given to outlines of the shadows or to the different planes present in the original. The ten measurements indicated by the heavy black lines in Plate I are equal, and regardless of the size of the copy, they must retain the same relationship to each other. If any one of these measurements is larger or smaller than the rest of the copy, the whole drawing will be out of proportion.

In Plate II there are four dimensions indicated that should be checked up in the copy. These are approximately twice the size of those shown in Plate I.

So far, only a few of the more simple comparisons that must be made have

been pointed out. Most comparisons are of a much more complex nature, as is shown in Plate III.

As an example of what is meant by making a comparison, consult Plates I and II. We observe that the legs at the thigh are twice the size of the legs just above the ankles. If it is discovered that the thighs at the points indicated in the plates are more than twice the size of the lower legs at the points indicated, it means that either the lower legs are too small or that the upper legs are too large. When an error of this kind is found, it must be corrected at once. Similar comparisons can be found in all models. They should be located and checked up in the copy. When a comparison made of dimensions in the model does not agree with the same comparison in the copy, it indicates that something is wrong with the proportion of the copy.

#### EXERCISES ON PROPORTION

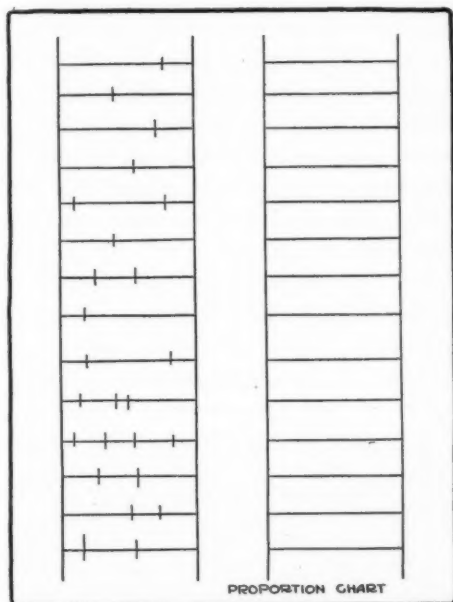
In Plate IV is shown a horizontal line drawn across the model. This line is divided into irregular spaces by the intersecting outlines of the model. Here we get the comparison of the width of the leg with the width of the right arm and with the visible portion of the left arm. We have also the relative distance between the arm and the leg, which is important. These proportions must all be properly related in the copy. The principle of proportion is here reduced to its simplest form, and is the basis of the first set of exercises. Comparisons made directly from a model are confusing to a beginner. By isolating them we avoid this confusion. The lines in black drawn over the sketch in Plate IV illustrate this isolation.

The exercises that follow consist of



lines divided into irregular spaces similar to those shown in Plate IV.

On this page is shown the first exercise. The blank lines on the right are to be divided into spaces that will match those on the left. This is more difficult than it appears to be.



For this exercise use any kind of plain unruled paper that will take a pencil easily and stand a moderate amount of erasing. Ruled tablet paper may be used, although it is more satisfactory to make by hand all unnecessary lines, for which use a T-square. With thumb-tacks attach the paper to the drawing board and with the T-square rule two parallel lines down the left half of the paper. These should be at least two and one-half inches apart. On the right half of the paper rule two more vertical lines exactly the same distance apart as the first two. Each pair of lines should then be connected with about a dozen

cross lines as shown in the illustration. This makes two "ladders," one on each half of the paper. Starting at the top of the ladder to the left, arbitrarily divide each cross line into irregular spaces similar to those shown in Plate IV. There should be a total of twenty-five of these dividing lines. This forms the model, and the object is to copy the lines on the other ladder. No mechanical aids of any kind should be used; and the eye and the hand must be relied upon to place the lines in exactly the proper places. After the lines have been copied as accurately as possible, the paper should be folded and torn down the center, separating the original from the copy. The original should then be folded on the top cross-line and carefully laid over the copy and directly below the top line. In this way it can be seen at a glance just how accurately the short lines have been copied. Those that are incorrect should be checked. In the instance of a mistake, indicate with a colored pencil where the line should have been placed. After the first line has been corrected, straighten out the paper and fold it at the second line. Correct this and proceed to the third, and so on, until all have been corrected. When the whole exercise has been examined, it can be determined exactly just how many lines have been copied correctly, and how many mistakes have been made. If they have all been copied correctly, the grade will be one hundred per cent. For each error, deduct four points from this possible one hundred.

The student should not become discouraged if the grade made on the first trial is very low. This quite often hap-

*(Continued on page ix)*



## Jackie Coogan has the Right Idea about Drawing\*

HE USES HIS PENCIL TO EXPLAIN WHAT HE HAS IN HIS MIND

*THE real purpose of this article is to suggest that we "despise not the day of small beginnings." Indeed, in drawing, as in most other subjects, we learn to do by doing. While results may be extremely unpromising in the early stages, in the end and in the great masses of the people, drawing will bring a power of graphic expression and elucidation that no other subject can give.*

IT WAS the first time I had ever held a millionaire in my lap.

"Well, Jackie," I said, making sure to kick under our chair the rope hoops we had been tossing at a post for twenty minutes, "how do you like New York?"

It was the conventional question that reporters always ask of distinguished guests. One must not overlook it with the most famous eight-year-old boy in the whole wide world.

"Aren't you going to play any more?" Into Jackie Coogan's big brown eyes came a flicker of anxiety.

"Let's talk for a little while instead . . . I was asking you how you liked New York?"

"All right." The answer was casually polite . . . "I saw a crackerjack picture yesterday. A movie. It was called 'Hunting Big Game in Africa.' Have you seen it? Wasn't it great when those elephants charged?" Jackie's face lit up with the radiant smile which millions of motion picture "fans" have smiled back at in the last three years. "I could hunt elephants, too, . . . and hyenas!" he announced emphatically. "When a hyena would start to charge—"

"But hyenas aren't dangerous, are they?" I interrupted.

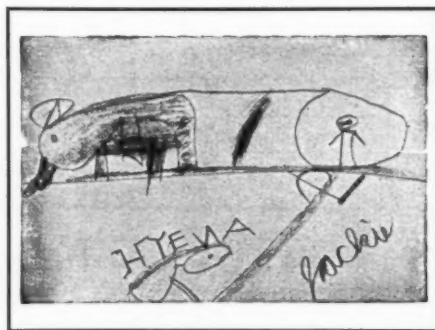
"Oh, yes! They're very . . . ferocious. I'd have some barbed wire flat on the ground in a circle, and a man

in the middle of it. Then I'd have the barbed wire hitched to an elephant by a rope. When the hyena charged, I'd throw some cold water on the elephant's hind legs. He'd turn around and pull the barbed wire up just in time to catch the hyena in a trap."

"I don't think I quite understand."

"All right!" said Jackie. "I'll draw you a picture."

And this is the picture he drew.



"You didn't tell me how you would hunt elephants," I suggested.

"Oh, that's easy!" Jackie flung his arms wide in a theatrical gesture of disdain.

"If they were far enough away I'd pump them full of bullets. Some elephant guns shoot three miles. If they were right on top of me, I'd climb a tree, and when the elephant came up and tried to push the tree over, I'd crack his skull with a pick."

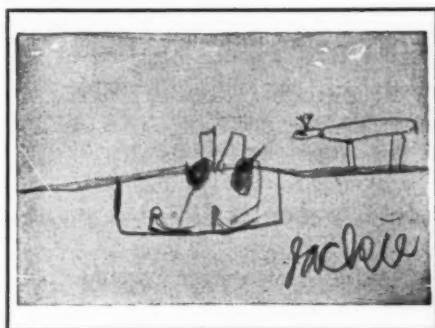
\*Reprinted by permission of The American Magazine, New York, and the Practical Drawing Co., Dallas, Texas.

"With a pick?"

"Yes; the kind of pick that men use in working on the street. Only I'd have its point as sharp as a needle."

"But I think I had rather hunt deer than elephants," Jackie rattled on. "I wouldn't hunt them with a gun, though. I'd dig a big cave in the ground and cover it up with rails and boughs—all but two holes just big enough to throw a rope through. Then I'd sprinkle the boughs with seeds and other things that deers like, and I'd get into the cave with another man and two ropes. When a deer came up to eat the seeds, I'd swing my lasso up through one hole and lasso his front leg, and the other fellow would swing his rope up and lasso his hind leg. There we'd have him . . . Let me draw you a picture of it."

He did. This is the picture:



"Would you like to know how I'd catch whales?" Jackie asked, grinning up from the floor, where he had slid to draw his pictures. "Well, I'd have a ship with a tall mast in it, and a man up at the top of the mast with a spyglass. Then there'd be another man down below, where the center of the ship would have a glass bottom. When the man up at the top saw a whale through his spyglass, he'd signal to the man down below.

That man would watch until he saw the whale through the glass bottom. Then he'd let some hooks out, and draw them in quick, and catch the whale."

All this time Jackie had been busy with his pencil. Now he reached up the finished product for my inspection. What I saw was the picture on the next page.

"Wouldn't you have some trouble getting the whale off the bottom of the ship?" I asked—but Jackie was too busy climbing up into my lap again to answer the question.

Many superintendents, teachers and others have an idea that if children are not taught to make finished drawings it is not worth while to attempt to teach the subject at all.

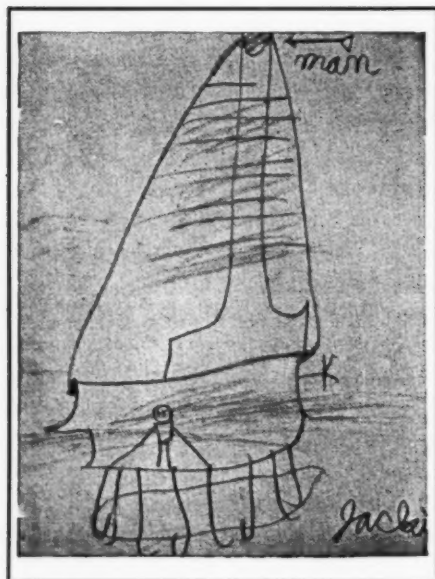
Furthermore, they seem to be of the opinion that if teachers cannot make such drawings they cannot teach the subject. Both of these ideas, or conclusions, are absolutely erroneous and wrong. Jackie Coogan did not make artistic drawings. He did not try to do so. Indeed, it did not even occur to him that it was desirable to make such drawings.

Jackie was sitting in the lap of a grown man trying to explain his thoughts. When the gentleman could not understand, Jackie said, "I will draw it for you." Did he do it? Consider, together, the thought (unusual as it was), and the drawing (crude as it was) and one must admit that Jackie's efforts were successful. He did it not only once, but three times; and his thought was made clear in each case.

Jackie's efforts probably entertained and amused the gentleman on whose lap he was playing. To my mind his efforts did more. They illustrated in a clear

## JACKIE COOGAN HAS THE RIGHT IDEA ABOUT DRAWING

and convincing way, the fundamental value of the lead pencil, of drawing, if you please, in bringing out and making clear a thought, however obscure and however absurd (to the adult mind), when his oral efforts had been entirely unavailing.



Is it worth while to put pencil and paper into the hands of school children and encourage them to show what they have in their minds? Many of them will doubtless not think so clearly as did Jackie Coogan, but the effort is intensified and the thought made clearer by the use of pencil and paper. It must be admitted that effort is valuable, and the result of training and co-ordination of mind and hand is fundamentally sound.

Furthermore, while these efforts may be most rudimentary and of the crudest sort, constant effort from day to day, stimulated by the teacher's encouragement, as there may be opportunity and occasion, must inevitably bring improve-

ments of a valuable and gratifying nature. Even children in the lower grades will gradually acquire skill in the use of the pencil and a technique that will make for more artistic drawings.

All that has been said thus far has reference to the mere beginnings in art. The ultimate results are of overwhelming importance to the child, to the community, to the state, and to the nation. The order given by Napoleon Bonaparte that every child should be taught to draw, made France the leader of the world in design and in artistic products. Indeed, if teachers did no more than to encourage and stimulate children to thus emphasize or clarify what they are thinking about, or what they are talking about; if they only trained their pupils into the habit of constantly making such efforts, the results would be of surpassing value. In the beginning, the work would usually be crude, of course; but the constant effort, stimulated by good examples of art and of technique before the children daily in their drawing books, would be followed by constant improvement, and the drawings would inevitably show greater skill and more artistic results.

Children thus trained would go out into life's activities with some degree of facility in the use of the pencil in making clearer the thoughts they are trying to put over. What chance would those children have, who had been denied such training, if brought in competition with those who had come up through the grades constantly making use of their opportunities?

Let us consider the idea, entertained by some, that teachers who can not make artistic drawings cannot teach the subject. They can at least do as Jackie

Coogan did. Would it help them as teachers? Jackie's efforts made clear the idea he had in mind, though the drawings were of the crudest kind. Would even such drawings help teachers to make themselves understood? Would such crude drawings made by teachers serve a useful purpose? Jackie's efforts show that they would.

Furthermore, if teachers would make the effort thus to elucidate or illustrate

their thoughts, their drawings would not always be crude, but they would improve and progress in graphic interpretation, and they would be given a power that could come to them through no other kind of training.

And would not the teacher who tried find herself acquiring artistic skill and appreciation of beauty, and in possession of added power in translating vagueness into obvious truth?

## Baltimore Brings Life into Art Study

AN ART curriculum for the elementary schools of Baltimore, Maryland, is now in course of preparation. The accompanying diagram shows the organization of the subject. The course outline is to take the form of a series of projects involving the solving of problems, using as a background of related information the courses of study in history, geography, English, etc., now already in use in the schools. The content material included will relate closely to the industries most useful to man, the products of which are grouped under the headings of food, shelter, clothing, utensils, tools, machines, and records. These topics, based in each grade on a definite historic period, constitute in their entirety a concise survey of art evolved by the human race in providing itself with shelter, food, clothing, utensils, tools, and machines, in transmitting ideas, and in making records of accomplishments.

A large fund of related industrial information will also be provided, but the emphasis will be placed on the art side of the projects rather than on the related subject matter. Certain accepted and well defined art principles will be involved in every problem, and a carefully graded scale of objectives, attainments,

and skills has been formulated for each grade. Wide scope for handwork has been provided, with many suggestions of appropriate problems together with the necessary general directions for solving them. Handwork, including drawing and construction, will be undertaken as a means of attaining insight through participation, and expression through manipulation. Handwork is to be considered as a means and not an end. The large aim of the art instruction is to be directed toward the training in taste, the cultivation of artistic judgment, and the development of the capacity to enjoy the beauty of products of fine quality and design.

AN ELEMENTARY ART PROJECT			
Includes			
① Statement of Problem			
②	③	④	⑤
ART INFORMATION	RELATED INFORMATION	CONTACT WITH OTHER SUBJECTS	CREATIVE EXPRESSION
Involving the points of Emphasis	Relating to the Organization Topic	Reference to courses in	Drawing, design, Construction
Color Arrangement Construction Lettering Form	Food Clothing Utensils Shelter Records Tools	Geography Arithmetic Language Music Etc.	Suggestions and Directions for Handwork



## Putting Poetry into Illustrations

JOHN T. LEMOS

*Stanford University, California*

THE question of technique always comes forward when students are planning illustrations for school papers, programs, or annuals.

The more talented members of the class may also be interested in following art professionally, and they are especially concerned about learning the "right way to make a drawing." Anyone visiting a professional artist's studio will see there many short cuts and other methods that are often entirely unknown to the average art class.

Undoubtedly one of the great fields for the commercial designer or illustrator lies in the newspapers, magazines and other forms of printed matter. Thousands of artists throughout the country make a very good income from this source. But in order to qualify for such work, one of the very essential points is the knowledge of making drawings so that they will reproduce properly.

Roughly speaking all drawings are divided into two classes. These are drawings in *lines* or multiples of lines and drawings in *tones* or halfshades. In order to make the point clear, the list below will explain this in more detail.

*Line Drawings* may be:

Pen and Ink work done in lines or dots.

Spatter work drawings.

Pencil drawings made with a Blaisdell pencil on very rough paper.

Scratch board drawings made on a patented surfaced paper.

*Tone or Halfshade Drawings* may be:

Black and white water color work either transparent or opaque.

Pencil and crayon drawing.

Combinations of water color and crayon work.

Retouched photographs.

About the best way to understand these subdivisions is to take them up individually as listed.

*Pen and ink work* as a medium is fairly well understood by the average art student. Such work consists of the pen lines done in black drawing ink on white paper. This paper must have a firm, fairly smooth surface in order to take the ink lines properly.

The techniques used in pen work are generally designated crosshatch, increased line, stipple, accented line, and spatter work. A student who can work in these five techniques has a fine illustrator's ability at his fingertips.

Stipple work is one of the easiest techniques for the beginner, but is slow because of the fact that each dot is made separately with the pen point.

Crosshatch techniques are good, provided the student remembers to make his lines slightly irregular and wavy. Crosshatch work done in straight rigid lines has a stiff and inartistic appearance. (See Plate, page 91.)

Increased line techniques are much used because they allow for more freedom of handling than some other methods. Increased line drawings are such that the deeper tones are obtained either by increasing the number of lines to the





TWO DECORATIVE ILLUSTRATIONS. ONE DONE IN OPAQUE WATER COLOR, THE OTHER IN PEN AND INK

*The School Arts Magazine, October 1926*

areas or by thickening the width of the lines so as to cover more of the white background.

Accented line drawings produce very artistic effects but are quite difficult and should be attempted only by those who have had considerable experience in pen and ink.

*Spatter work* forms a medium that is very popular with amateur artists. By means of a little gum arabic, a brush and ink, tones made up of little spattered ink dots are quickly obtained. The main difficulty in this work seems to be that the students do not make their spatter dots strong and black. If the effects obtained are too weak and gray they will not reproduce, no matter how good the engraver may be.

For this reason, drawings made in spatter should be planned so as to reduce very little. About one-third smaller than the original drawing would be a good proportionate reduction. To do spatter work the drawing is first made in pencil or outlined in ink. Powdered gum arabic purchased at any drug store is mixed with water until it has the consistency of mucilage. This gum arabic solution is painted onto the portions of the drawing that the artist wishes to remain white. When the gum arabic is dry, drawing ink is put onto one end of an ordinary small scrubbing brush and spattered onto the surface by means of a knife.

If several values are desired in the drawing, then the lightest value is covered with more gum arabic, and the next tone spattered on, until possibly four or five deepening values are put on. When the drawing ink is thoroughly dry the gum arabic is washed off, under running water. The ink being water-

proof, remains, producing results similar to those shown in the accompanying pages.

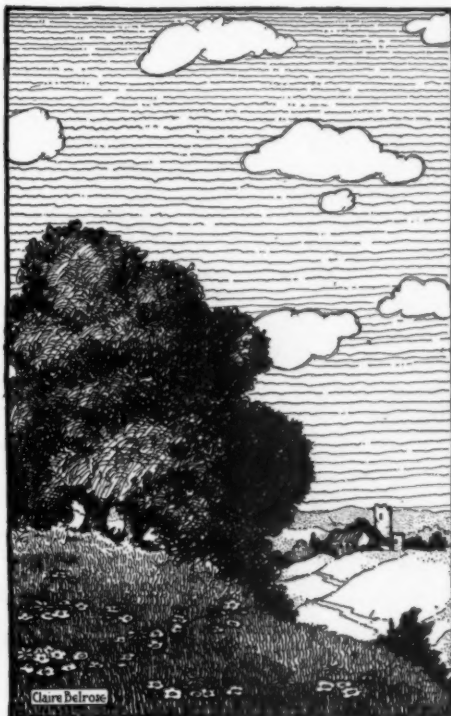
*Pencil drawings* can be reproduced by the line engraving process provided they are made correctly. Ordinary graphite pencil drawings cannot be used for line engraving.

If these pencil drawings are made with a Conte or Wolff carbon pencil on paper having a coarse pebbled surface, they will make satisfactory line engravings. Newspapermen who need a medium that can be used for rapid work, often use a rough pebbled paper called "Coquille" (co-keel). This paper can be purchased at any good art supply store.

*Scratch Board or Ross Board Drawings* are sometimes used where interesting effects are desired. These papers are made with a very thick chalk surface on which has been stamped various over-all patterns. There are a large number of variations, but those mainly used are the pebbled, straight line and stippled patterns.

These effects are obtained by drawing on the surface of the board with a very black graphite pencil or a Blaisdell grease pencil. The pencils catch on the relief parts of these scratch board patterns, producing the desired technique. On some patterns, gradation running from white, stippled dots and lines down to cross hatch and pure black can be obtained in the one drawing by the use of a scratch-knife, pencil and ink.

Scratch board is useful where fairly elaborate results are desired quickly, but it takes some practice to be able to manipulate it properly. Scratch boards are more expensive than ordinary pen papers. These boards are on sale at the larger art stores.



A SPATTER WORK ILLUSTRATION AND ONE DONE IN DECORATIVE LINES

The above mediums cover practically all the methods generally used in making drawings for *Line Engravings*.

*Water color Drawings* are used mainly in illustrations for tone or halfshade effects. These drawings may be done entirely in transparent water color. If this method is to be used, the artist first blocks in his subject lightly in pencil and then paints in his lightest tones, working from these down to his deepest blacks. In such work all the high lights are left in the paper not painted in.

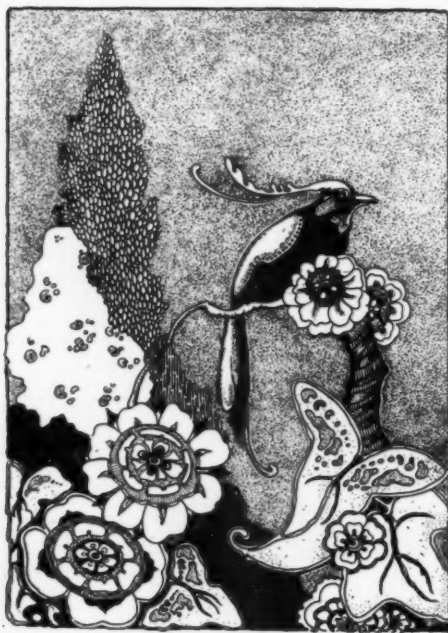
Another method is to draw the subject in a decorative ink outline and then to fill in these outlines with flat or modeled tones of transparent wash.

*Opaque Water color or Tempera* is used considerably in modern illustration.

Its advantages lie in the fact that a light tone may be painted on over a dark one; also where flat even areas are desired, it is more readily adaptable to this feature.

One slight disadvantage is the tendency on the part of some opaque colors to photograph lighter or darker than they appear on the original. A little checking up on the first opaque drawing one has reproduced will help to gauge this matter, so that one should place his tones accordingly.

A good way to use opaque color for illustration is to work on a medium tone gray board. Using this as the middle value, opaque white is used for the lighter tones and black for the dark values. Very rapid and effective work can be done in this way.



A STIPPLE BACKGROUND AND ONE MADE WITH HORIZONTAL PEN LINES

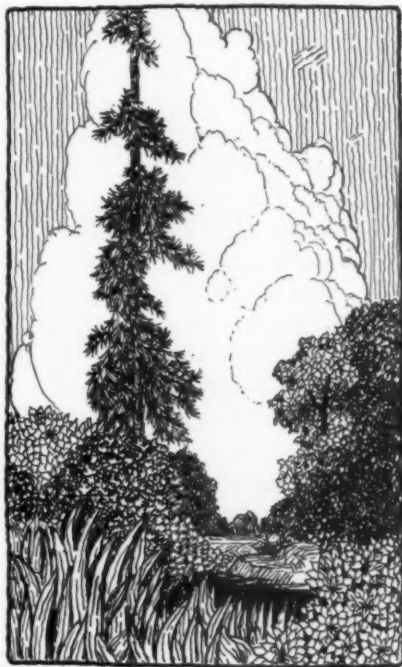
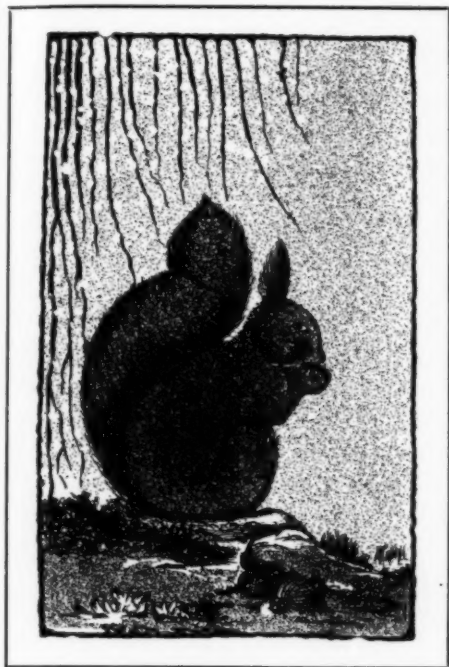
Pencil drawings are always to be reproduced by the halftone method of engraving. However, if a pencil drawing, done on white paper, is made by the general method used in halftone making, the resulting print will show a light tone of dots all over the parts pure white in the original. In order to eliminate this extra tone, engravers have perfected what is known as the stopping out or highlight method, which eliminates the dots in the background, giving a faithful reproduction of the original. Engravings made in this way require extra time and work and cost more accordingly.

Crayon drawings reproduce more sharply than pencil due to the crisp quality of the former. Sketches may be made on white paper having a slight tooth, or on toned paper, using white and black crayons against the gray.

*Combinations of Watercolor and Crayon* are very common in modern illustrations. The artist generally sketches his composition in light pencil lines. Next, he puts in his light and medium tones with transparent wash. When these are dry he puts in his accents and dark values with a crayon pencil. This method of working is rapid and reproduces very well. Many of the illustrations in such magazines as the *Saturday Evening Post*, *Ladies Home Journal*, etc., are done in this manner.

*Retouched Photographs* often have their place in annual or magazine work. Many times photographs contain telegraph poles, fences or other features that mar their appearance. With a little practice an art student can touch these out so that they will be missing in the printed reproduction. Oftentimes a photo lacks snap or contrast and needs





THE PICTURE OF THE SQUIRREL IS DONE ALMOST ENTIRELY IN SPATTER. THE TWO LOWER ENGRAVINGS SHOW A HALFTONE LANDSCAPE AND THE ARTIST'S PEN AND INK INTERPRETATION OF IT. THIS IS SPLENDID PRACTICE FOR ART STUDENTS

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more white in the highlights or more black in the deep values. Again a photo may be lightstruck in one corner or side and need darkening in that area. All of the above conditions are greatly improved by retouching the photos with black and white water color.

As most photographs have a glossy surface it is necessary to treat this surface so that it will take the watercolor. One of the simplest methods is to rub the surface with a little powder similar to that sold for polishing silverware. Sometimes ordinary talcum powder will serve the purpose. The powder takes the high gloss from the photo and helps the color to adhere.

Professional artists generally purchase a small bottle of what is known as "ox-gall." This liquid is rubbed lightly on the surface of the photograph. The color will take readily after this is done.

Photos that ordinarily appear black will be often found to be tinged with a little color. Of course sepia photos have quantitative amounts of sepia or brown tones. Some photos have a slightly greenish cast, some a little yellow in their tones and others a bluish gray hue.

A comparison will make these differences easy to see. When mixing color to retouch a photo, a little green, yellow or brown should be mixed with the black in order to match the hue of the photo.

It is always well to put in a little more contrast than is needed in these photos, as engraving and printing a subject tends to soften or tonedown itsvalue contrasts. If powder is used on the photo, this should be dusted off with cotton or a soft cloth after the retouching has been completed.

In sending drawings to the engraver, remember that he will bless you if you

mark all the sizes desired on the bottom of the sheet, and if you write or letter your school and address on the back of all material sent in. When hundreds of drawings are handled every day, this courtesy will be of great help.

For the benefit of the students it is a fine plan to have each of them collect a library of suggestions made up of clippings of good illustrations from magazines. These can be lightly put on the cards with photographic paste, so that an individual suggestion may be removed from the card when in use and replaced after the student is through with it.

Cards may be assorted under the following heads:

- |               |                   |
|---------------|-------------------|
| 1. Figures    | 3. Marines        |
| a. Classic    | 4. Animals        |
| b. Sports     | 5. Birds          |
| c. Military   | 6. Transportation |
| d. Children   | 7. Design         |
| 2. Landscapes | 8. Lettering      |

After students have become fairly familiar with one technique, have them try another, until they have studied at least three or four. Copying illustrations by good artists is by no means "tabooed." It is a splendid way to learn how the work is done.

When several copies have been made, ask each student to render a good photograph or a still life group in one of the techniques that they have learned. This is good training and if done correctly will give the students confidence and will aid them in developing techniques that will be more or less individual.

Good illustrations are a vital phase of our modern art activities, and the teacher who focuses time on this type of study will find her students numbered among the progressive and successful artists in years to come.



A GOOD PEN DRILL IS TO SKETCH A SUBJECT IN PENCIL ON BRISTOL BOARD. STARTING SOMEWHERE NEAR THE CENTER A CONTINUOUS LINE IS DRAWN, ACCENTING THE LINE WHERE DARK PARTS ARE NECESSARY. SIMPLE SUBJECTS SHOULD FIRST BE TRIED

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## Mural Painting and the Classical Principle

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*Stanford University, California*

EVERY transportable painting, be it the most perfect expression of any eminent genius, always has been and will be exposed to the danger of being brought into surroundings which for one reason or another are apt to depreciate its expressional value, if not to reduce it to nothing. Any person who has the least sense of proportion and harmony of color will have noticed occasionally in hanging a picture that its size or tone or both would not agree with the shape of the wall or the shade of the wall paper which it was intended to decorate. Only a very few purchasers of paintings among so many, are sufficiently considerate of the artists or have enough sense of responsibility towards a piece of art for feeling obliged to change the entire surroundings for a picture's sake.

Regrettable though this may be, yet the artist has no right to complain, unless at the time when the idea of his picture was conceived he had a definite decorative intention besides his desire to express himself, that is to say, unless he had a special location in his mind, where—and nowhere else—that picture should be placed. Nowadays, however, this is very seldom the case, while in former centuries paintings, although transportable, were much more frequently designed with a view towards serving special decorative purposes.

The danger of being in the wrong place ought not to exist for a mural painting. In fact, it did not exist during those periods in which this art was at its

height; reasons for which we shall see later. It is a deplorable fact that in our present time it does exist. It is the more deplorable since its imminence in some cases is not realized even by the very painters of panels, to say nothing of the public. Critics assure us that the artists of to-day, with very few exceptions, have lost the style.

It is a gross error to believe that any good, yea even eminent picture would, sufficiently enlarged, make a good mural painting. This has been tried once and again. In almost all cases the result was a painful disappointment. On the other hand wall paintings severed from their original surroundings have lost most of their characteristic expressiveness.

The Germanic nations of central Europe which during the Middle Ages exhibited their intensive religiosity in the marvellous Gothic cathedrals, in the Christian chivalry of the Crusades and in an extensive religious literature in prose and verse of a more or less mystical character, have given proof of but very little talent for mural painting. There are several reasons to account for it. First of all, there is but little or no wall space available in Gothic architecture for mural paintings. In order to create in the cathedrals the illusion of the mystical, boundless space, sky-high piers were raised for the support of narrow vaultings, close to each other like the tree trunks of a forest and over-emphasizing the vertical direction. For the further sake of that

illusion the side walls were replaced by gigantic windows, put together from numberless particles of stained glass which fractured the light entering into mystical shades. The painters' efforts were confined to the comparatively scanty space on altar shrines and tabernacles, where the pictures had to serve the purpose of the divine rites and the elevation of the supplicants. When the high tide of religious emotion had begun to ebb, there naturally was only a little response to the suggestive influence of the great mural painters of the Italian Renaissance. At about the same time painters had achieved results of a quality hitherto unknown and never surpassed in the following centuries.

It would be decidedly unfair to blame the deep-rooted Gothic tradition as having made the Northern artists incapable of profiting to the full by the Italian achievements and thus incapable of establishing a fecundating tradition for the future development of mural decoration in their own countries. The Gothic tradition is the cause; this is an indisputable fact. But this cause is an effect in itself. The fundamental cause is the entire spirit productive of that unique mental attitude of which the Gothic art is the visible manifestation. The nations which exhibited that spirit proved thereby that they were fundamentally averse to that other spirit which reveals in the art of mural painting in its highest perfection one of its various necessary utterances. Let us call it the Classical spirit.

While the Gothic attitude characterizes itself by the undisputed predominance of the emotional as expressed in its architecture by the exclusive preference given to the vertical direction,

the Classical attitude is ruled by the principle of harmony. This implies the idea of various forces which co-operate towards the establishment of equilibrium. Its visible results possess a measurable quality which we call proportion. While it is most clearly represented in the arts of Ancient Greece, it also prevails—though to a lesser degree—in the artistic creations of Egypt, Mesopotamia and even India.

A Doric temple, like that of Theseus at Athens, gives the best illustration of the principle. The official religion of Hellas had no aspirations towards a goal located beyond the borders of earthly existence. The body with all its sensual desires, therefore, was held not less sacred or important than the soul. Nevertheless there existed a strong notion of the imperfection of all human activity and a consciousness of an antagonism between the higher and lower desires within the human heart. Greek ethics proclaim as the exclusive aim of the wise man the attainment of happiness. According to the teachings of the different schools of philosophy such happiness can be acquired by directing all desires either positively—towards actual pleasure, or negatively—towards the avoiding of pain. They all recognize the sovereignty of an all-governing Fate to which even the gods are subjected; but at the same time they claim that it is within the reach of man to counteract its blows and vicissitudes by means of a balanced philosophic mind. Thus they establish the inner freedom of man as their ideal ethical attitude. Man has become the measure of all things, the center of the Universe. Together with their ideal of beauty for the human mind they put up



an ideal of beauty for the body. In both of these the law of harmonious proportion is the ruling principle. They have no greater honor to bestow upon their Gods than to imagine and represent them in human frame shaped after their highest ideal of bodily beauty. Now we understand why the Doric temple could hardly look different from what it does. It is the inevitable architectural embodiment of the idea of harmony. Contrary to the Gothic cathedral its inward space amounts to very little. It is but a narrow chamber, just spacious enough to shelter the image of the God. What actually counts is its outside shape; it is its quality of a cubic structural body which reveals the builders' desire to find a tangible form of expression for their uniform ideal of the human and super-human. In its general aspect as well as in every detail it reveals a perfect balance of masses and lines. The long horizontal edges of the roof with its flat triangular gables, one either end, are harmoniously counteracted by the vertical rows of columns which on all four sides divide in an equal rhythm the sober walls of the cubic naos. It is this solid stone nucleus which actually supports the ponderous roof. But the impression is given by the many substantial columns that they themselves are sufficiently strong to carry the heavy masses imposed upon them.

In order to understand the principle of the Classical attitude, it was necessary to mention all this. Otherwise it would not be possible for the inexperienced reader to see why only under the rule of this Classical spirit artists have been and will be capable of producing mural paintings of quality.

It is a predominant feature of every

great civilization that its leading principle appears in all utterances of life. This is especially true for the acme of Athens in the age of Pericles, i. e., during the second half of the fifth century before Christ. The scope of this article does not permit room enough to prove this by further details. I have to limit myself to decorative art in general and mural painting in special. Not a single panel painting of that period is preserved. What we know about it we must conclude from the historians' records, from reproductive paintings on vases and from much later panels as found on decorated walls at Pompeii, which demonstrate that the ancient Greek traditions had been conscientiously kept up.

The dominating principle, however, appears nowhere more clearly than in the Periclean relief sculptures, which had to serve the same purpose as mural painting had, and which obey the same laws of composition. As an example we have chosen a funeral structure, the tomb stele of an Athenian lady of the name of Hegoso (Fig. 2). It consists of a stone plate shaped not unlike a temple front with stern lines of beautiful proportions. The two figures of the seated mistress and her servant standing in attendance are shown in dignified composure, establishing in themselves a wonderful balance between vertical and the horizontal directions. The graceful sculptural design at the same time emphasizes and softens the rectangularity of the architecture. A frame of utmost simplicity encloses a scene abundant with the charm of truest life, full of action and yet all movement restricted to a minimum the least addition to which would have invariably reduced its





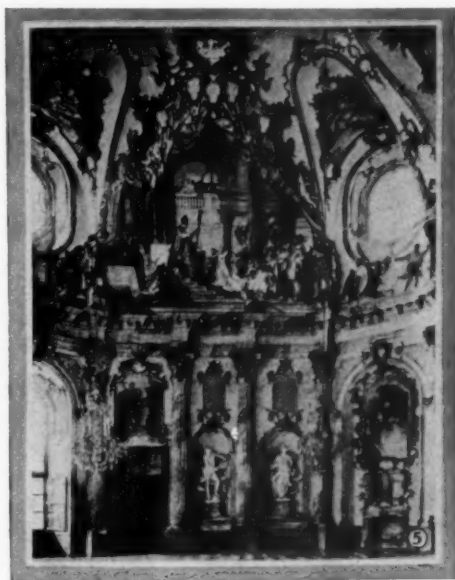
extraordinary strength of expression. The highest attainable plasticity is reached although the original character of the flat stone plate is not only retained but even stressed. Since in addition to the sculptural execution a certain scale of colors was applied to enhance the decorative quality, our identification of relief sculpture with mural painting appears to be still more justified.

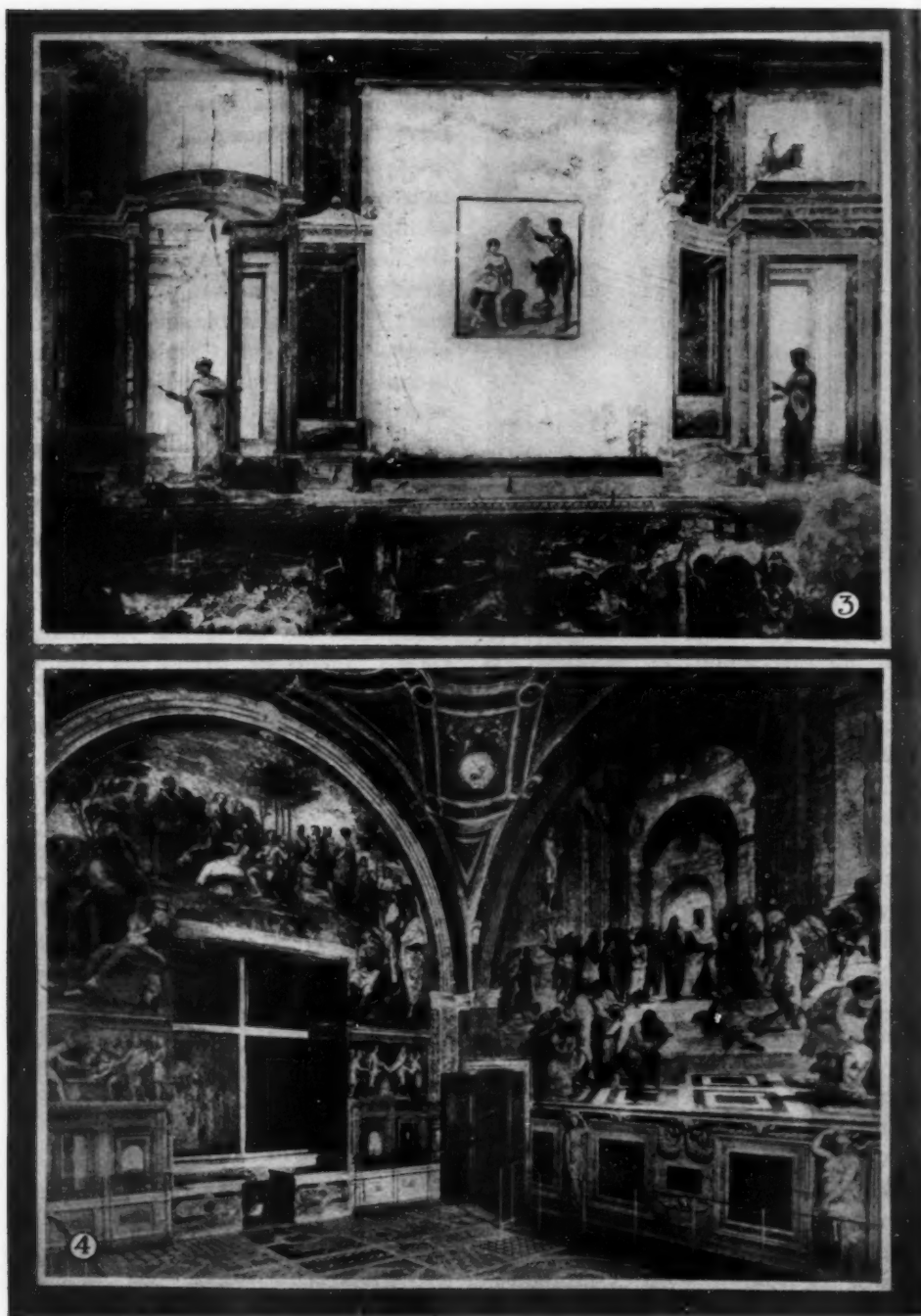
Up to the present day every mural decoration of superior quality has been created according to that Classical principle which demands that the artist be capable of sufficient self-discipline to subordinate his desire for expressing his personality to the higher command of the architectural environment, or, to put it differently, to let his emotions be governed by reasoning which urges him towards the establishment of an artistic unity.

The view of a room with richly

decorated walls (Fig. 3) excavated at Pompeii shows that the artist's activity was ruled by the same laws of composition which so clearly reveal themselves in the tombstone of the Athenian lady. It is of no fundamental importance that the painted architecture, according to the somewhat cruder taste of the Roman house owner, is perhaps by a small degree overdone. Doubtless the work was designed and executed by one of the innumerable Greeks who strove to satisfy the decorative desires of the wealthy Romans. Those artists were so sure of their style that they could very well afford to comply with the wishes of the rich men who paid for their work and yet remain faithful to the artistic principle of Classical Hellas.

The greatest epoch of mural painting in more recent times was that of the Italian Renaissance during the 15th and 16th centuries. The Gothic movement in that country was considerably less





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vehement than in the Germanic North. When its last oscillations were past, the time had arrived for the Classical spirit to emerge from the national subconscious mind into the full consciousness and effect. Mere imitation of Greek and Roman models never would have given that period its tremendous importance for the coming centuries. Those Italian Renaissance artists' must forever be given credit for having re-established the Classical principle of harmony into its proper rights wherever a task of monumental decoration called for the combined efforts of architecture, sculpture and painting. Some of them—like Leonardo, Raphael and Michelangelo—excelled in all three arts. Those who were merely painters always betrayed an unerring sense of co-operation with the builders and sculptors whose work they were called upon to supplement with their panels. Our photograph (Fig. 4) of the Stanza della Segnatura in the Vatican at Rome with the well known frescoes, painted by Raphael from 1508 until 1511, give sufficient proof of the genuine classical spirit of which that wonderful artist was possessed. Notice how in the picture to the right (The School of Athens) the row of standing figures represent collectively, the horizontal and individually, the vertical direction; how masterly the strong vertical lines of the painted architecture are prevented from colliding with the semi-circular framing by the illusion created by the painted vaults; notice, how in spite of the marvelous perspective in either picture the structure of the character of the wall does not suffer in the least. This is achieved by the arrangement of the figures who by their grouping and interaction are advanced toward

the foreground. Could the coloring be shown, the decorative uniformity of the room would become still more apparent.

Never in the history of mankind was there such a demand for the combined efforts of architects, sculptors and painters as in the times the artistic production of which shows that typical form of expression which we call Baroque. It is the period from about the middle of the 16th to the end of the 17th century. Ecclesiastical and secular art abound in numberless artistic productions whose common feature is a unique pompousness in execution and material. On the one side the Roman Church, threatened in its very existence by the new-born Protestantism, had started to create new enthusiasm, with the zealous help of the Jesuits for the Catholic faith. Magnificent cathedrals and a multitude of churches were erected all over the Christian world and all of them abundant with an almost intoxicating splendor which was sure to impress the masses with the unconquerable power of the Papacy. On the other hand the princes of Europe had climbed the summit of undisputed absolutism and had satisfied their desires for exuberant luxury by laying out gigantic palaces, pleasure grounds, yea, even entire new capital cities. Their craving for the unheard-of reveals itself in every structural and decorative detail. The plain contrast of vertical and horizontal lines is abandoned in favor of winding columns, curved façades and protruding balustrades. Inner decoration is dominated by stucco ornaments which encrust walls and ceilings with varicous shapes and figures in vehement motion. The paintings on those walls and ceilings form a perfect unity with



the linear restlessness of the architectural environment. Indeed, a very unique interpretation of the Classical principle! After all, a certain harmony is established; but this harmony is deliberately concealed under an abundance of eccentricities. The room is shown in our picture (Fig. 5).

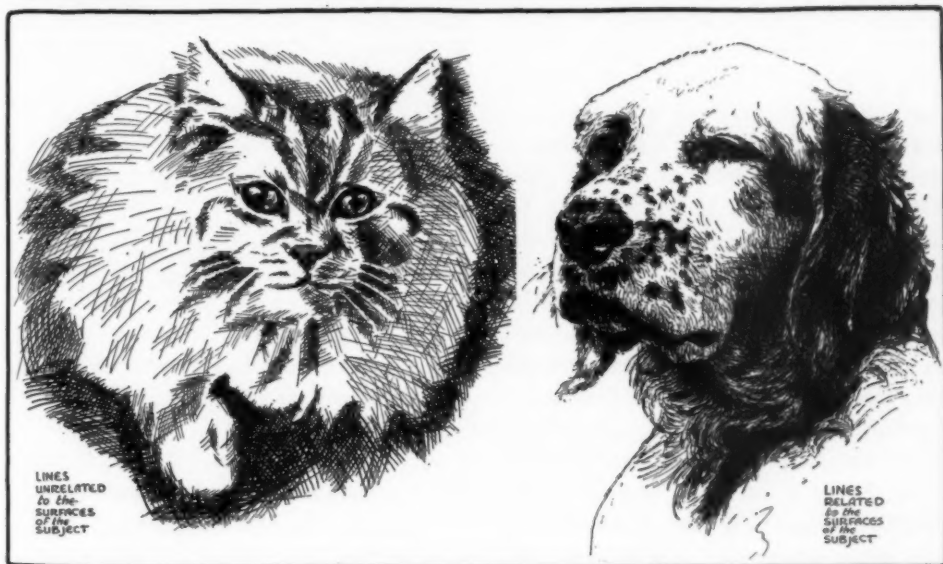
It may be said that the failure of later mural painters is partly due to the fact that they misinterpreted the liberty taken by the Baroque artists as licentiousness. Certainly the latter must not be blamed for the incapacity of the blind to see.

In order to demonstrate how even in our own times prominent artists have succeeded in working that Classical

spirit which alone ensures a mural decoration its highest effect, I show a view (Fig. 6) of the main stairway of the Public Library at Boston, Mass., with some of the famous panels painted by the French artist Pierre Cecile Puvis de Chavannes. What was said about the preceding illustrations holds good also for this one. To conclude this essay, let us quote the master's own statement about his attitude towards his art in general and with regard to his Boston panels in special, as he once wrote it down for *Harpur's Weekly*: "Each time," he says, "that I am asked to undertake a new work my feelings are divided between the desire to produce a

(Continued on page ix)





THE UPPER PLATE IS A LESSON IN CROSSHATCHING WITH PEN AND INK. CROSSHATCHING IS MUCH USED BY ILLUSTRATORS. THE LOWER PLATE IS A LESSON IN HOW TO TEACH PEN AND INK. THE TEACHER TOLD THE STUDENT HOW TO DRAW THE CAT. THE DRAWING WAS A FAILURE. THE TEACHER SHOWED THE STUDENT HOW TO CROSSHATCH FOR THE DOG PICTURE. THE DRAWING WAS SUCCESSFUL. ACTUAL DOING BY THE TEACHER FAR SURPASSES TALKING ABOUT IT.

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## Some Experiments in Imagination

JEAN THOBURN

*Peabody High School, Pittsburgh, Pennsylvania*

IF some of our pioneers in education could return to earth to visit schools, I imagine they would exclaim, "Well, the aim of things is still what *we* always emphasized: 'Self-expression'"—in a tone to imply that the old world had not traveled so very far after all.

"But," I exclaim, "we've new ways of reaching the same goal, you know. Art teachers in particular are ever-restless creatures, constantly trying out different devices to develop dormant creative powers. Would you like to hear about a few of them?"

"Of course," the pedagogues reply, laying aside celestial interests for the moment, and dropping quite naturally into an educational atmosphere again.

Well, to begin with—I have found color to be the best stimulant to induce original thinking, of all the devices I have tried. When the class comes in for work I assign to each pupil a sheet of paper and pencil and tell him to list the colors of the spectrum and opposite each one to record the ideas suggested by the color. After ten minutes of this we read and compare lists, commenting on the most interesting ones. Invariably the results are surprising considering that most of these pupils have never heard nor thought of color symbolism. Then I check on each list the most promising idea from the standpoint of originality and the limitations and talent of the individual pupil. And next we make sketches to express the idea—plenty of them. A very impor-

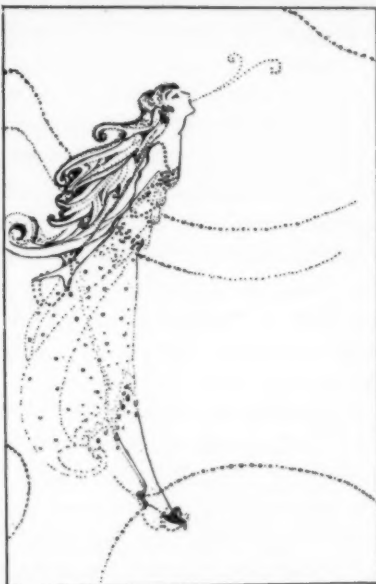
tant point is that no reference material is allowed. That would spoil it all. Be it ever so raucous, the first attempt must be entirely their own. Once more a check is made, this time for the best expression of the idea, and the pupil chooses a fixed size and shape for his drawing, suggested by its needs, and begins work on arranging his sketch within the given space, keeping in mind his design principles. Now at last he is permitted to browse through the reference envelopes in order to secure more accuracy in details. And last but not least, we talk technique, trying to secure a handling suitable for the mood of the subject. In order to make the problem more interesting, no color is used in conveying the final impression. Only black, white and gray are employed to give the atmosphere desired.

What do the pupils get from it? A lot of pleasure—oh, a great deal! They suddenly realize that colors can talk and that each one speaks a language of its own. And in the second place when they go to the gallery to study pictures, color becomes a new element in their appreciation, and they realize how color has expressed the artist's idea or reinforced his mood.

A few samples of work developed in this manner in the classroom accompany this article. Yellow suggested "Light" and we had two reactions: One a symbolical figure poised airily in the sky, the morning star on her tongue; the other a bit more prosaic, sunlight and



CONCEPTION TO INTERPRET "RO" CIBLETT PARKER.



ORIGINAL CONCEPTION TO INTERPRET "YELLOW" DOROTHY PURSE, PEABODY HIGH SCHOOL.

**T**he making of Interpretative Panels such as those on this page make a fascinating and worth while problem for high school students. It helps develop the powers of imagination and allows for individuality and self expression.

THREE EFFECTIVE PEN AND INK DESIGNS MADE BY STUDENTS OF  
PEABODY HIGH SCHOOL, MISS JEAN THOBURN, ART INSTRUCTOR

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shadow on a landscape. Violet suggested "Mystery" to another pupil with the result shown. Red-orange meant bloodshed and fire to one boy who gave vent to his feelings in a dragon-slayer with a beast breathing flames! Blue-green spoke "Solitude" to the girl who drew the little monastery in the valley, while a boy nearby thought of the "Moon-goddess" in connection with the same color.

Another fruitful experiment in creative work is harder to make clear, but the results have been too delightful to omit it. The writer heard an inspiring concert by the great pianist, Alfred Cortot. His program of Chopin's twenty-four preludes was fascinatingly interpreted by Mr. Cortot himself in sentence descriptions which he had printed opposite each prelude. "Twenty-four glorious chances," thought I, "to arouse mental pictures in my art pupils. I shall put the program to good use and who knows? Maybe Chopin will get a little wholesome appreciation out of it too." And what glorious times we have had with it! Here are a few of the descriptions: "A Young Girl's

Wish"; "Beside a Tomb"; "A Rider in the Night"; "The Road to the Abyss." The program has long since been worn to fragments but its inspiration goes merrily on through the years. We never tire of travelling to the abyss for we find such astonishing ways to do it! We fly through the night as the rider, sometimes as a headless horseman of Ichabod Crane style, and then again we become bats circling a moon. "Beside a Tomb" means anything from a genuine grief to a dance of satyrs before the ruins of a Greek Mausoleum. "Falling Rockets"—a shower of sparks against a night sky, or shooting stars interpreted as flying figures. The next time we try all this we are going to ask the music department to help us by hearing some one play the prelude first before we try to interpret its mood.

It does take a good deal of time to accomplish these experiments but isn't it worth it all to get people to think, to think refreshingly and originally and purposefully?

"Just so!" echoed the shades of the pedagogues. But I had forgotten that they were there!

MANY PERSONS THINK THAT A DRAWING COURSE SHOULD ESSENTIALLY RESULT IN THE PRODUCTION OF ARTISTS. WE ARE NOT IN THE HABIT OF SUPPOSING WHEN TEACHING A CHILD THROUGH VERBAL MEANS TO THINK LOGICALLY AND EXPRESS HIMSELF CLEARLY, THAT WE INTEND HIM TO BE A NOVELIST. NO MORE SHOULD WE SUPPOSE WHEN TRAINING A CHILD TO SEE TRULY AND EXPRESS HIS OBSERVATIONS CLEARLY THAT WE INTEND HIM TO BE, SAY, A PAINTER, A DESIGNER, OR A SCULPTOR.—W. W. Rawson



## High School Boys and Art

THEY BECOME CHUMS

MARTHA K. SCHAUER

*Art Instructor, Stivers High School, Dayton, Ohio*

THE student enrollment in our High School is twelve hundred. Art is elective yet three hundred pupils make up the art department. Three teachers are in charge of eighteen classes. Five of these classes are composed of boys only. Each class meets for one period of forty-two minutes every day, but the amount of work required necessitates the spending of at least three extra periods each week without criticism.

A few years ago we thought that boys would be more interested in studying art if they could be made to feel that it was a virile subject. Our plans were laid and we began to offer "Commercial Art," with classes for boys only. Instead of a mere handful of such pupils we now have two classes in beginning commercial art numbering forty; two classes of intermediate commercial art numbering thirty-six; and one advanced class containing eighteen very talented and interested young men. Ours is a Senior High School.

It is from the advanced classes, whether boys or girls, that the art staff for the school annual is selected. We usually appoint one good illustrator, two or three cartoonists, and two who are made responsible for all mounting and lettering of pictures. Responsibility for such projects is cultivated through what we think is a successful procedure in the classroom.

A boy is eligible to the advanced class after spending two years in the study of

fundamentals. During this time very serious attention has been given to design, composition, perspective, and color. Various styles of rendering in the different mediums such as pencil, pen and ink, water color, and charcoal are also practiced. Such crafts as block printing and wood engraving are studied. Special attention is given to the reproductive processes. In fact a boy enters the advanced class with as much background as he can gather.

To be in this class means that the pupil is willing to assume a responsibility similar to that which he would have if employed in an art studio. The teacher acts as a client and the full responsibility of "delivering the goods" rests with each boy.

At the beginning of each month a series of problems is definitely assigned. A copy of each problem is given the student so that he may fully understand what is expected of him. A typewritten form is used for this purpose. During the month the student may work at these problems in any order that he wishes and the teacher is always available for criticism. Everyone is urged to do much practice work before the special task is undertaken and also to do several interpretations of the problems before deciding upon the one to submit. The folder containing the completed problems is handed in every four weeks.

If the assignments are completed before the end of the month, the student is

permitted to work at any phase of art work which appeals to him most. Some are working toward the field of interior decoration and try to find time to read books on the subject, make floor plans and wall elevations, do perspective sketches of furniture, and give extra time to the study of color. Those who are interested in cartooning manage to find time to work at this with a view to getting criticisms on composition, pen and ink technique, and reproductive processes. Several are especially attracted to illustrating and use their spare time for figure drawing, study of anatomy, composition, and rendering. One boy feels that he can gain power for all of his work by pursuing wood engraving and his efforts along this line are proving very gratifying. Another boy is working at etching and has attracted the attention of several of the instructors at the Art Institute. Another has been practicing away at clay modeling and soap carving, doing his research at school and the modeling at home. Many of the boys of course are interested in commercial art and spend every extra minute in drawing posters not only for school projects but for business purposes as well. Most of the voluntary problems are planned at school, rendered at home, and brought in for criticisms. The grade for the month is based wholly on the work demanded. That is the pupils' salary.

This plan of class procedure is proving a real success in our school and is a great inspiration to the teacher. By the end of the year every fundamental art principle will have been reviewed, and all sorts of mediums will have been practiced, so that those who enter art as a profession will have had many experiences and those who do not will have been exposed to a deep appreciation of art.

A few of the problems assigned this year have been as follows:

**PROBLEM**—Create an animal composition in not more than four flat values.

It is to be done in poster style to be used for Humane Society Advertising.

**SIZE**—Not smaller than 10 inches square.

**MEDIUM**—Charcoal.

**PROBLEM**—Design a booklet cover, using the front of a building for a motif. Include a word or two of lettering. Study the subordination of edges.

**SIZE**—6 inches x 9 inches.

**MEDIUM**—Pen and ink.

**PROBLEM**—Make a sketch of a house suitable for an advertisement in a first class magazine. Have a well contrasted center of interest. Study the subordination of edges.

**SIZE**—To be determined by the magazine page.

**MEDIUM**—Pencil massing with a touch of color on toned paper.

OUTLINE, ONE MIGHT SAY, IS THE ALPHA AND OMEGA OF ART. IT IS THE EARLIEST MODE OF EXPRESSION AMONG PRIMITIVE PEOPLES, AS IT IS WITH THE INDIVIDUAL CHILD, AND IT HAS BEEN CULTIVATED FOR ITS POWER OF CHARACTERIZATION AND EXPRESSION, AND AS AN ULTIMATE TEST OF DRAUGHTSMANSHIP, BY ACCOMPLISHED ARTISTS OF ALL TIME

—Walter Crane



SPOOKY CATS FOR HALLOWEEN PROGRAMS AND DECORATIONS

*The School Arts Magazine, October 1926*

## Art Must Teach How to Live or It Dies

CAROLINE H. B. LEWIS

*Head of Art Department, High School, Schenectady, New York*

"WE HAVE found by experience that unfortunately the drawing given in most of the high schools is not of a nature to warrant its being allowed more than one entrance unit."

This quotation is from a letter received in March, 1924, written by Dean Bosworth of the College of Architecture, Cornell University. At that time we were endeavoring, in Schenectady, to arrange a drawing course which would make it possible for a high school pupil to prepare for college and, at the same time, receive a very considerable amount of instruction in drawing and art appreciation. This course has since been adopted by the Board of Education and is now in operation. Naturally it was desired that there should be as many college entrance units for the special subject as possible. Dean Bosworth's letter was discouraging, the more so because we realized that it was entirely justified by conditions.

We are working at cross-purposes in drawing, with different aims, different methods and with very varying ideas as to the importance of our work and its place of special emphasis.

In an interesting article contained in the April (1925) number of *THE SCHOOL ARTS MAGAZINE*, Mr. Pelikan says we must realize that we are not teaching so much subject matter but that we are teaching children how to live.

That is, of course, the objective of all teaching, regardless of subject. We hope to turn these young people, for

whom we are so largely responsible, into happy, useful and therefore good citizens—not through the teaching of drawing more than any other subject but *just as much*—and that is the keynote of this article, that drawing shall take its place as a dignified subject, having a systematic course leading to a well-defined objective and given the same opportunity required by any other subject for uninterrupted development.

Drawing is comparable to English in every respect. If English is more important as a means of expression for the every-day citizen, drawing gives more training in observation and skill of hand; if appreciation of masterpieces of literature develops character and the finer emotions, the same may be said concerning masterpieces of art; if a knowledge of the work of our great writers of prose and poetry is essential in order to be an educated or cultured person the same is true concerning the great names in architecture, sculpture and painting. Should not Drawing be taught as English is—for the value contained in itself and not as a back-door entrance to any and every subject under the sun?

It seems to me an impertinence for us to feel that it is necessary for us to teach Physics, Chemistry, History, Physical Geography and other subjects, nor will the growing and grinding of a few grains of wheat and the manufacture of the same into a most indigestible bread ever be instruction in drawing, no matter what the class may be labeled.



Our subject is big enough for us to concentrate upon. We scatter our energies and wallow about in any and every activity of life according to the latest fad.

"Co-operation" has been one of the most disastrous words in the history of the teaching of drawing, for it always means the exploitation of the drawing pupils—making use of them for other departments of the school or for local organizations with consequent loss of consecutive, reasonable development. It popularizes the subject at the expense of its real importance as a vital study which should be pursued in an orderly way and makes of it a sort of side-show—for exhibition purposes only.

We drawing teachers are largely to blame for this, but we are only human and it is much pleasanter to do all the delightful things required, as agreeably as possible, than it is to constantly raise objections to such interruptions to regular work.

What does such work really amount to for an entire class? We must acknowledge that there are a comparatively few who are greatly benefited. Usually the work must be completed by a certain date and the gifted pupils are those depended upon to get it done. They are either drafted from the work they should be doing or the problem is given to the entire class, giving them—and everybody else—the impression that it matters very little what they do in a drawing period. In the latter case it is inevitable that the greater part of the teacher's attention should be given to those pupils whose work will be put before the public.

It might be announced at the beginning of the term that there would be

classes in lettering or poster work at a certain time and during that week or month drawing pupils would be glad to do work needed by the school. Is it unreasonable to ask that outside organizations should buy their posters and not come to the drawing classes for them any more than they would call upon the classes in any other subject for help? By acceding to these requests we interrupt the continuity of the work and give to pupils, teachers of other subjects, and the public, a very wrong impression as to the necessity for a well-planned, systematic course in drawing. It is this impression which keeps it from taking its place as a dignified, important subject in the school curriculum.

Just so long as we run around in circles doing the same old stunts to advertise ourselves or our schools or to make ourselves agreeable—just so long will our work receive the patronizing commendation one bestows upon a precocious child and but little serious attention.

I am convinced that this is the point of view of many drawing teachers but the word "correlation" and the idea of "adapting the work to the community" have been so over-emphasized as to leave them bewildered and doubtful of their own judgment. The child is bound to think in terms of things familiar to him, through *him* all of the subjects in school will be localized; but if he *should* get a glimpse of something beyond need we regret it?

True correlation, it seems to me, comes when we concentrate upon our own subject, planned to supplement the work of other departments when possible but not leaving our own special field to attempt work for which other teachers have been more thoroughly trained, nor

should other departments—not properly qualified—attempt to teach drawing and design.

Departures from the legitimate work in various departments where the courses are largely elective, have grown from a desire to attract pupils to those departments and have resulted, very often, in poorly qualified teachers struggling with a schedule which covers such a range of subjects as to be ridiculously impossible, with the result that, though the course may attract, it fails to prove of real value to the pupil.

The complaint is general in the world today that honest work is hard to obtain. If we are not doing it in the schools, if we are satisfied to take the easy road to popularity, to allow others to fill our class periods with disconnected effort (which is much less difficult than a consistent outline); if we are willing to do these things rather than give scholarly,

honest effort to the subject we teach, then we are, in so much, to blame.

Is it not possible to have in Drawing, as in other subjects—English for example, a course well enough defined by the state and by the colleges so that a pupil coming from another school may be able to take his place with a clear understanding of the work he has had, and may we not be allowed to create in the pupils a respect for the work by showing it respect and subjecting it to no more interruptions than are inevitable and are shared by other subjects in the school?

I plead for a scholarly attitude toward drawing and not that of an advertising manager, and maintain that drawing so taught, with equally interesting problems developed at the proper time as regards the pupil's interest, will do more for the subject than the kaleidoscopic methods prevailing at the present time.



PENCIL SKETCH FROM NATURE BY RICHARD BENNETT, ART INSTRUCTOR, MORAN SCHOOL, ROLLING BAY, WASHINGTON

## The Story of an Art Oasis

SAMUEL ROSENBERG

*Director, Irene Kaufmann Settlement Art School*

MODERN education and methods reveal more and more the need for self-expression in the child. If the child be not allowed and encouraged to develop his natural instincts, he is robbed of his soul for a mess of pottage. If that soul is starved, thwarted or ignored, it perishes or falls into disuse, or else becomes ugly and destructive—a menace to society. Whence arises the value of art to man. From the crude, materialistic brute-like existence evolves the finer type, the individual or artist, one who abhors strife and crime and strives towards peace and happiness. He tastes the extreme joy of an elated spirit who is creating. The joy of creating enters into all work and not only is the painter or sculptor the artist, but also the shoemaker, carpenter, gardener. All become artists when the desire to create a perfect type of work enters the soul.

And here enters the need for the Irene Kaufmann Settlement Neighborhood Art School. Located in Pittsburgh's dirt, in a cold practical center where men are racked with the struggle for existence and bread, it answers a need that cannot be filled nor answered with figures or tangible statistics. It is a little oasis in a desert of uncouth, grimy, toil-stained men to whom the blue of the sky means nothing as their backs remain bent with labor and struggle. They dare not relax to the appreciation of the beauty around them. Here and there, however, is a son or daughter in whom the desire

for expression is stirred and who finds materials and encouragement awaiting him in the little School.

The methods used are not essentially different from other schools. Free rein is given each student. Pencil, clay, paint, pastel, ink—all serve as mediums and though technical points are explained and taught, the child is encouraged to create and choose at will. The instructors serve as points of encouragement, a source from which the student may draw at all times. The child is first taught to use his eyes to familiarize himself with natural forms. To commence with, a model from the neighborhood serves well. Experiments in various mediums are then tried until the child finds one which is sympathetic. Then expression is the aim. The word "feeling" is most frequently used by the instructors. The students learn that feeling is more accurate and expressive than measurements of the rule and thumb sort. A little girl composing a study of a mother and child, showed the mother clutching the child with terrific force. Not until a doll was improvised from an old towel and placed in her arms did the little student grasp the significance of *feeling*; then she proceeded to change the picture with marked improvement.

Instruction and materials are supplied free of charge. The facilities of the School are thrown open to the use of the students who go from one room to another freely and happily, unhampered,

unrestricted. The Children's Art Museum\* is used for research and study. The Carnegie Institute graciously lends exhibits which are changed every six months and which serve as sources of endless pleasure to the students. They work amidst the productions of masters. A little sketch by Whistler or Twachtman or Rembrandt serves them and tells them that the greatest of artists have used the very mediums they are now employing and that it is only lack of development of their own sensibility which keeps them from achieving corresponding greatness. The masterpieces become intimate friends who point out characteristic individuality in many cases.

In the seven years of the School's history, some of the students drift away at times, but most of them come back again and again. Some of them who came as elementary school children are now college men and women pursuing other professions than art, but always returning to the Irene Kaufmann Settlement Neighborhood Art School to meditate, and to work peacefully, and undisturbed. The records of the School show an increase in enrollment from nine to one hundred and fifty.

The Irene Kaufmann Settlement Art School began in the old Settlement house. One small room was utilized and the equipment was extremely limited. A few casts and vases were all the students had to draw. Word travels fast in the Settlement neighborhood, and within a short time the children in the vicinity knew that an art school had been started which was free to all who wished to learn to draw. Soon many

hands were busy and the space became too small for the group.

Through the efforts of Sidney A. Teller, the Director of the Irene Kaufmann Settlement, the building next door to the Irene Kaufmann Settlement was then acquired for the Art School. That building, or house, was one of the oldest homes in the district. At one time it served as a dwelling for an aristocratic family, and today, owing to its size, it could be of little use other than for an institution. It stands well back from the street with a lovely lawn to make it stand as a unique spot in that crowded neighborhood. The School seems to radiate peace and quiet in a noisy center.

The rooms in the school are large and spacious. Three of these are used as work rooms. The equipment in these rooms is the finest. Lights are so arranged that they can be moved to suit the convenience of the students working. Books and magazines on art are available at all times and the Children's Art Museum with its wealth of material is a never-ending source of enjoyment to the student. The modeling room, too, draws many workers. The children love the feel of plastic material. Many prefer it to drawing because the results are so much more tangible. Casting in plaster is also a part of this work.

The staff of instructors consists of Mr. Samuel Rosenberg, Mr. William Schulgold and Mr. Frank Vittor, who give the students the benefits of their experience and training. Visiting instructors have helped to stimulate the students into a greater endeavor. Another method which has served as an ideal stimulant is in the course of lectures. This invari-

\*The Childrens Art Museum at the Irene Kaufmann Settlement is the first of its kind in Pittsburgh and one of the few in the United States.





AN INTERESTING PAGE SHOWING THE USE OF SPATTER WORK IN TRANSPOSING A PHOTOGRAPH. THE VARIOUS PARTS ARE FIRST OUTLINED IN PENCIL, AS SHOWN IN THE UPPER RIGHT HAND PANEL. THE SPATTER IS THEN APPLIED WITH INK ON A BRUSH

*The School Arts Magazine, October 1926*

ably stimulates enrollment also. During one week a series of four lectures was conducted. The first lecture, by Mr. Bailey Ellis, of the Carnegie Institute of Technology, illustrated methods of casting from clay into plaster and then into bronze. The second lecture, by Mr. Frank Vittor, showed the students how the sculptor works. Mr. Vittor modeled one of the children as an illustration. Mrs. McCracken of the Carnegie Institute gave a very interesting talk on the art of Pompeii. She made the utensils of an ancient race live for the children. The last of the series was given by Mr. James Boudreau, Superintendent of Art in the Pittsburgh Schools. Mr. Boudreau spoke of his trip to Spain and of the beautiful art treasures he saw there. This talk concluded, we found the attendance of the Art School exceeding our capacity. We had a waiting list of students who were eager to become members. We took from this group those who seemed the most promising and gave them individual problems as tests. This way the most sincere students have stayed and those who had no deep interest did not remain.

During the history of the School

various people have contributed sums of money for its maintenance. Mr. Nathaniel Spear and Mrs. Herbert May have helped in a great measure to prolong the life of the School. The results of their endeavors are visible to all and it must be a source of never-ending satisfaction to see the good work which they have helped to start.

A Board, which consists of some of the most prominent men in the city's art circle controls the motives and aim of the School. Through their kindness, we have moulded a set of principles which we feel should be duplicated in other centers in cities throughout the country.

The problem of the Irene Kaufmann Settlement Neighborhood Art School is primarily with children. The mature people cannot be swerved—nor can their instincts be cultivated longer. We reach for the plastic mind and the impressionable materials for the work of the next generations. We do not aim to make painters and sculptors of all our students, but we wish to awaken in them all the realization of the treasures within themselves whereby they can all become artists—artists in labor, artists in government, artists in life!



SCHOOL ANNUAL PAGE TITLES DESIGNED IN TWO DIFFERENT WAYS

## The Magic of Art Atmosphere

ANY TEACHER CAN CREATE IT

ART should be taught in an atmosphere of beauty. "Many a wise teacher," said Warwick, "does not follow his own teaching; for it is easier to say, 'do this,' than to do it." Shakespeare wrote also, "I can easier teach twenty what were good to be done, than to be one of the twenty to follow mine own teaching." Yet the minister is expected to "practice what he preaches," the English teacher is judged according to the correctness of her language, the instructor in penmanship must exhibit a good handwriting of her own, and, by the same criterion, the art teacher must exemplify her art in her costume and in her classroom. The public must not be given reason for criticism. There must be care that the imitative child is not given opportunity to follow the example of a teacher's careless dress or slovenly schoolroom. Example is stronger than precept in the application of art as in many other lines of education.

Modern psychologists are discovering the great power of suggestion upon human emotions. The keyboard of art is being played upon in the theatre and in the place of worship to gain the desired emotional reaction from the audience. On the stage, "the appeal of costume, the enthrallment of color, the witchery of light and darkness all are counted upon to key the soul of the beholder to precisely that pitch of emotion which will enable it to perceive and receive the message of the actor, be the message good or bad. . . . It is the emotional intensity of art that captures the people.

Perception of this truth doubtless led the early church to adorn its places of worship with all the beauty devices of the age. . . . 'the long drawn aisle and fretted vault,' 'the storied window richly dight, casting a dim religious light,' " wrote Prof. Albert Edward Bailey.

If art can be used as a compelling concomitant of drama and religion, surely the studio in which art is taught should radiate such an air of serenity and beauty that the pitch of emotion resulting in the children shall be like carefully prepared soil in which to plant the seeds of artistic living and joy in beauty. Forever banished must be the traditional notion that a garret strewn with relics, artist's materials, and dirt constitutes "artistic atmosphere."

Just what elements should be considered in producing the right atmosphere in the modern school art studio! As color played in frescoes, mosaics, and jewelled windows of the beautiful chapel with uplifting effect, so should color be employed to enrich the sanctum of art culture. Furthermore the furnishings and objects used for instruction should not only be beautiful but beautifully arranged.

Wall backgrounds should be soft and neutral in tone. They should not be that repellent pea-green, chilly blue, or sad brown that put one at once into ill humor. The plain full finish paint, the subdued "Tiffany" blend in two or three hues, or a fine spatter work of several harmonizing colors over a plain undertone form appropriate bases for further

decoration. Golden oak woodwork often has to be accepted and utilized to determine the color scheme, but heroic efforts can remove this finish and replace it with one of the many attractive gray stains. Many of the newer school buildings are being finished in neutral stains during construction. Paint can also be successfully used to transform woodwork and furniture.

Bright flowers charm the bee and butterfly. Gay draperies embellish the home, attract the patron to the tea shop, and fascinate the devotee of the theatre. Are they not also legitimate in the schoolroom to stimulate joy in beauty and help make school life a happy memory!

The objects in the classroom in quantity, quality, and arrangement make or mar an otherwise beautiful place. I have in mind three typical schoolrooms which one might find in any part of the country. The first is clean and in excellent order. It, however, is so barren of attractive objects of art that the room has little more interest than a prison cell. The second contains an ensemble of interesting nature material, such as growing flowers, dry seaweed, queer gourds, winter bouquets of wayside harvests, picturesque museum material from China, Mexico, and many other corners of the earth, and fine casts and reproductions from masters of painting. But they are utterly bewildering, for unmounted pictures overlap each other on the bulletin board, articles are crowded upon the display ledges, and the teacher's desk looks as if it had gotten lost under a mass of debris after a windstorm had passed. The third room has an air of comfortable usability. There are delightful objects of beauty but not too many of them are displayed at once.

Every arrangement exemplifies the principles of order, variety, balance, and color harmony. They appear not only this way for "company," but they are constant models for youth's contemplation. This teacher never has to scramble to effect at least a semblance of order when she hears that important guests are coming or that a photographer is about to take a picture of her room. She considers it as important a part of her profession as the giving of verbal instruction, hence it doesn't occur to her to make apology that she is "too busy teaching to keep the room in order," in fact, she makes order a part of habit training for the children.

Granting that the teacher has the right attitude toward her environment, she needs in a studio where all classes come for instruction, devices to properly care for and display numerous materials used for illustration and for artistic expression. To facilitate exhibition of things in the room, there should be the cork matting bulletin board of at least the length of one wall on which to pin illustrations (the current art gallery), a drop shelf just under this for temporary display of handicraft, a rail above on which to make more permanent showing of art objects, and the top of a supply cabinet for, possibly, statuary. The teacher's desk should be a rest spot reserved for her alone and kept clear of everything except temporary essentials. Some of the greatest captains of industry maintain an absolutely clear desk top. The pupils' desks should be of a design suited for art purposes, each with a compartment in which to store utensils necessary for daily use.

Not the least important is the orderly care of supplies not supposed to be in



view. In an adjoining art shop should be built cabinets equipped with shelves and pigeon holes proportioned to accommodate various sizes, colors, weights and textures of art papers, and other adjuncts of the art teaching profession. "But," you say, "such decorations and equipment as shown in the accompanying illustrations cost money. How can we help the school board to finance them?" One answer to this question appears in *THE SCHOOL ARTS MAGAZINE* for November, 1924, p. 174. The title is

"Organization of a School Art Bazaar."

This present article is in reality a sequel of that story. For the \$600 raised each of two years through the bazaars there described have actually financed the creation of an "art atmosphere" in the studios of our city schools.

Other teachers in the field doubtless could name different methods of finance which are quite as successful, but this was our attack upon the problem of bringing near to realization the "school beautiful" in Kalamazoo.

## School Twins—Pictures and Music

ESTHER L. GATEWOOD

*San Diego, California*

THERE was a time when the three arts were conceived of as an inseparable trinity. The very confusion of derivatives from the original root word shows the close association which music, art and dancing have held at different times in history and particularly in the minds of the early Greeks. This relation cannot be broken, although in the teaching of the arts today, but little cognizance of the fact is taken.

It is a well known truth that one sensation heightens the effect of another, unless they be of conflicting character, for example, two from the same sensory source, or two of unrelated emotional content. It is in accordance with this fact that we add music to certain portions of the theatrical performance, or to the showing of motion pictures. Sometimes the author and often the producer feels the need of something to supplement the words and action in order to create the desired effect upon the

listener. He has access to two helps—light and sound, or, in practical terms, lighting and music. The secret of success in this union lies in harmony, first of rhythmical and second of emotional effect.

The application of this same principle to the teaching of young children has been found helpful. Whenever the union of the arts can be maintained it is of benefit to the child's understanding of each. The presentation of pictures—the familiarizing the child with copies of the world's best-known and best—has become an increasingly important part of our art work. It is not intended that the child should understand the artist's meaning or the technique of the picture, but rather that he shall become familiar with beautiful pictures, attach to them a meaning of his own interpretation, and thereby develop a love and discrimination for the beautiful.

The addition of music to the showing

of a picture may bring out many points about the picture itself and particularly in the child's analysis of the picture. Leaving aside pictures whose chief interest lies in the story which they tell, the non-technical study of a picture at first exposition is concerned chiefly with three things—color, movement and feeling. I have found that the analysis of these is considerably simplified by comparative presentation and analysis of music with the picture. An illustration will perhaps best tell the method.

Let us take for example two well known prints, a copy of Breton's *Song of the Lark* and a copy of Millet's *Angelus*. Suppose we at first show only the latter. By means of the phonograph, or otherwise if the teacher is a musician as well as an artist, play for the children bits from several musical selections. Let one be a march such as Sousa's "Stars and Stripes," another a lullaby such as the well known one of Brahms, then a folk dance of some lively measure, and finally a quiet, meditative selection, perhaps religious in measure, although not necessarily so. Let the children then compare the music with the picture and determine which is most "like" the picture. The teacher will ever be surprised at the increased attention in listening as well as seeing. The next step is a study by the children of why each bit of music is like or unlike the picture presented. I have never seen the answers from the children fail to bring out an analysis of color, movement, feeling and other elements, oftentimes thought too abstract for the child's grasp.

Present then the second picture, the *Song of the Lark*. Play again the music selected by the children as fitting the earlier picture, the *Angelus*. Does it

"fit" the *Song of the Lark*? If not, why not? Play for them other selections including perhaps some of those rejected in the earlier group, and adding others. Oftentimes there is some disagreement about the music and its relation to the picture. This disagreement is to be desired. It shows first of all that the children are studying both the picture and the music and their defenses of their opinions will bring out many points which the teacher might labor long to make understood. Having selected music which satisfies it is well then to compare the two pictures and the two musical selections. Where one is subdued, perhaps prayerful, the other is bright, cheerful, expectant.

The attractive introduction of pictures is the first step in the development of a fondness for a study of these pictures. As in the presentation of most material, it is well to resort to the principle of contrast. But a few illustrations can be given here.

- { The Milan Cathedral or the Rheims Cathedral
- { Tell's Chapel or perhaps Anne Hathaway's Cottage
- { Harvester's Return (*Seifert*)
- { End of Day (*Adah*)
- { Mona Lisa (*Leonardo da Vinci*)
- { Jane Seymour (*Holbein*)
- { Pilgrims' Going to Church (*Broughton*)
- { Scotland Forever (*Thompson*)
- { Horse Fair (*Rosa Bonheur*)
- { Lone Wolf (*Kowalski*)
- { Mother (*Whistler*)
- { Madonna (*Ferruzzi*)
- { The Jester (*Hals*)
- { Man with the Hoe (*Millet*)
- { Picture of Spring
- { Picture of Autumn or Winter
- { Scene on a sunny Day
- { Twilight or Moonlight

In searching for material and in comparing musical compositions with pic-

tures, one soon realizes the fallacies of title and name particularly as applied to musical compositions. One need never be concerned with what the title of the music is so long as it seems to express something of the same thing the picture expresses. This is an error sometimes made by music teachers, who have tried the method.

From the more obvious comparisons it is easy to pass to the more subtle and

more difficult ones and to those observations more specifically connected with the study of art—line, balance, rhythm, composition, color, feeling. The last few years have seen a most encouraging increase in the interest shown towards the arts. The most satisfying part of this movement is perhaps the development of appreciation not only of art for its own sake but as one of the manifestations of art in the broader sense.



THE FOUNTAIN OF THE LAKES, CHICAGO, ILL., BY LORADO TAFT



DIRECT BRUSH  
DRAWINGS by FORAIN



STUDIES BY J.S. SARGENT, R.A.

PROMINENT ARTISTS AT ALL TIMES HAVE GIVEN MUCH ATTENTION TO THE POWER OF LINE DRAWING. AMERICAN SCHOOL ART TEACHERS NEED TO PRESENT MORE DRAWING IF ART IN THE SCHOOLS IS TO PROGRESS

*The School Arts Magazine, October 1926*





THE JAPANESE ARTISTS HAVE EXCEEDED ALL OTHERS IN THE POWER TO EXPRESS LINES WITH THE BRUSH, WHICH CONVEYS WITH THE FEWEST STROKES THE CHARACTER OR ACTION OF THEIR SUBJECT. SUCH PRACTICE IN OUR SCHOOLS WILL RESULT IN MORE STUDENTS WHO WILL CONTINUE IN THEIR ART INTEREST

*The School Arts Magazine, October 1936*

# ART FOR THE GRADES



HELPS IN TEACHING  
ART TO THE CHILDREN



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## Happy Drawing in the Primary Grades

DOROTHY B. KALB

*Art Teacher, Wilson Normal School, Washington, D. C.*

"The world is so full of a number of things,  
I am sure we should all be as happy as kings."

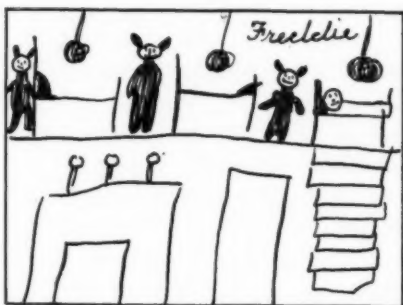
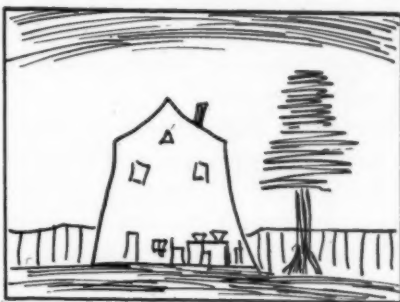
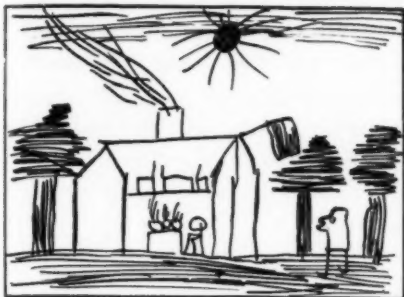
SO SANG Stevenson, and with him we cannot but agree. Yet sometimes it seems as if the art teacher agrees too fully, and in her effort to embrace all the lovely things in her curriculum, forgets that the interests of little children are centered far less in a careful observation of this material universe than in the crude representation of their own ideas. In other words, for the little child, drawing is a language, a means of expression, and not a study of objects.

How many of us in planning our course of study for the primary grades consider this fact and aim to develop our children's power of expression rather than merely to bring together a succession of interesting objects to draw and things to make? How many of us emphasize

free illustration rather than observation? How many put ideas before technique?

If the art teacher is a student of child psychology she will believe in the development of the child rather than in the achievement of beautiful results in the drawing lesson. She will realize that drawing is the child's natural form of expression, and will find her task to be the development of this gift, that it may grow and flower with the years instead of withering and dying as it so often does.

It is so easy to place beautiful flowers, animals, boys, etc., before the class and lead them to a study resulting in quite creditable representation; but it takes real courage to choose the harder path of following behind the little folks while they draw the crude pictures which represent the flights of their interests and imaginations. This, however, is what



THE THREE BEARS - FREE ILLUSTRATION - 1B GRADE

## PLATE I

THIS PAGE SHOWS THE RESULTS OBTAINED BY FIRST GRADE CHILDREN IN ILLUSTRATING THE STORY OF GOLDILOCKS AND THE BEARS. THE WORK WAS INTERESTING BUT WEAK IN MANY WAYS

*The School Arts Magazine, October 1926*

the teacher must do who believes that drawing is self-expression. Her task is to wait until the child draws and then step in with whatever help he needs to produce a better result.

It is evident that such help means much individual criticism, and requires more knowledge of drawing on the teacher's part than if she were to plan a set of lessons at home to be presented to the class as a whole. Probably the ideal situation is to have a special art teacher with the psychologist's point of view, to carry the art instruction day in and day out.

Under her expert guidance the children's growth is very marked and such fascinating results as one sees in the Horace Mann School, New York City, may be obtained. But even with the classroom teacher who is not a specialist but who has the point of view and a belief in the method, much may be accomplished. It is safe to say that such a teacher will go farther in the development of her children's powers along this line than the specialist who has not accepted the idea.

After bringing the teacher to an understanding of the aim in primary art, the next step is to secure growth in what seems to be a rather vague and very large field.

Many classroom teachers have no doubt often given their classes seat work time to draw "whatever you please," or "what you saw at the toy shop (or circus, etc.)," or "what you know about Japan (or Holland, etc.)." Such lessons are unsupervised, the teacher being busy with another group of pupils. Too often at the end of the period there is no time for a word of help to the little artists, with the result that after many

days of such drawing the children, still happy in the doing, have advanced not one jot in their power of expression.

The problem that confronts the teacher is how to prevent illustration becoming a waste of time and material, and the answer seems to be:

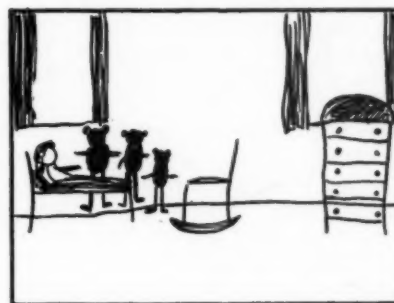
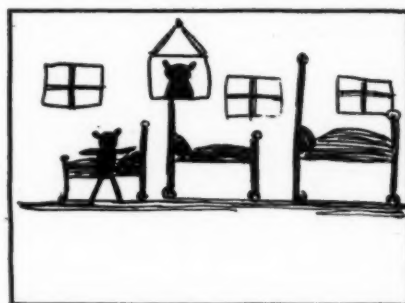
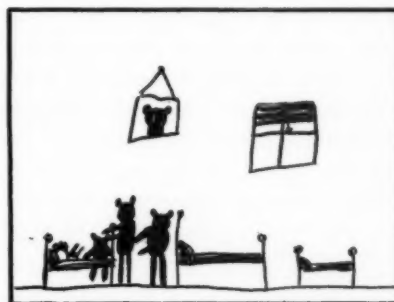
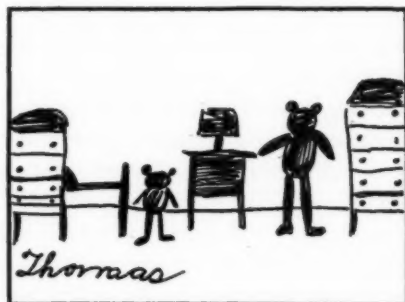
1. Give supervised art time to the subject.
2. Give constructive criticisms, individual and class, during and at the close of the lesson.
3. Note the objects not well drawn by the class as a whole and teach them from observation of the real objects, or imitation of the teacher's drawing.
4. Give help on such points in pictorial composition as are needed by the class and within their comprehension.

The third point has to do with the building up of a "graphic vocabulary" which is so well set forth by Professor Walter Sargent in "How Children Learn to Draw." It is to him that I am indebted for the idea that I tried out in our critic schools last year, and which I am now submitting to the readers of *THE SCHOOL ARTS MAGAZINE*, feeling that some of them may have missed contact with his helpful leadership.

For a couple of years I had felt that our free illustration was too often a mere space filler, and deciding to lift it into its proper place in the drawing curriculum, cast about for the material on which to bend my efforts.

First grade children are interested in their own experiences, and so I drew heavily on these for subjects, but turned also to literature for inspiration. There I found that old friend without which no first grade can be taught, "The Three Bears," as old as the hills but always new to the children. "Red-Riding-Hood,"





THE THREE BEARS- FINAL ILLUSTRATION - I B GRADE

### PLATE III

THIS PAGE SHOWS WORK DONE BY THE CHILDREN AFTER THE RIGHT WAY TO DRAW THE VARIOUS OBJECTS WAS EXPLAINED IN A CLASS LESSON. WITH THIS "DRAWING VOCABULARY" THE CHILDREN WORKED WITH MORE CONFIDENCE

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"Old Man Rabbit's Thanksgiving Dinner," and Mother Goose rhymes came in as close seconds.

In the other primary grades we connected our self-expression more often with the history and geography units, dealing with the Indians, Robinson Crusoe, the Japanese, the Vikings, or whatever character or land happened to be the center of interest at the moment.

In our school the art lessons are taught by the Normal students, this particular unit being directed by the regular art instructor through conferences with the young teachers. As we worked our way through the various subjects of the first four grades we found each one falling into the following steps:

1. Work preceding the art lesson:
  - a. Telling and dramatizing the story, or
  - b. History or geography lessons, in which there is much use of pictures.
2. Art Lessons:
  - a. Lesson 1.
    - (1) Original drawings by the class, the teacher helping but not dictating.
    - (2) Class criticism at end of lesson to show good results to set a standard, and to lift out a few of the common mistakes for correction.
  - b. Lesson 2. (More than one period given if needed) A directed lesson for the study of the individual shapes, "the graphic vocabulary," needed by the class as a whole, using objects, pictures, the teacher's drawings.
  - c. Lesson 3.
    - (1) Class discussion of composition and technique based on the pictures made in Lesson 1.
    - (2) Second effort by the class.
    - (3) Class criticism of results, and comparison with results in Lesson 1 if there is time.
  - d. Lesson 4.
 

A dictated lesson in which every child produces the same picture, for the purpose of improving technique and clinching facts of composition.

Lesson 4 need not always be given, but at times it helps as one of the links in the chain. For it sometimes may be substituted a drawing made by the teacher before the class without their reproduction of the work. Children grow by imitation, and Lesson 4 is included in the sequence to give this opportunity for growth.

To carry the work on, the vocabulary of forms taught for each story or unit must be reviewed. Other stories using the same objects may be illustrated, or the children may be asked to draw everything they know, or to draw a given list of objects.

I suppose every person planning a primary art course featuring free-expression will develop a different vocabulary, according to the subjects in the school curriculum with which the drawing so often correlates. However, it seems probable that first grades will come out with somewhat the same general foundation. In my own scheme I expected to arrive at:

1. Ability to draw an out-door scene with a simple house and trees.
2. Ability to draw an interior showing one wall, the floor, well placed windows and pictures, and simple furniture.
3. Ability to draw certain common animals.
4. Ability to draw people crudely.
5. Ability to put people and animals into the scenes.

Our history and geography units in the older grades added to this list:

1. Ability to represent more difficult scenes, with roads, land and water, mountains.
2. Ability to draw definite tree forms, as oak, fir, palm, etc.

3. Ability to draw other houses, as wigwam, cabin, colonial mansion.

4. Ability to draw more animals.

5. Ability to draw people of different periods and nationalities.

I have spoken of talks on composition. Any teacher of little children will know the points on which she will have to work from the kindergarten up:

1. Not to put the horizon line in the center of the page.

2. Not to rest the objects in the picture on the bottom edge of the paper.

3. Not to rest them on the horizonline.

4. To make the main object in the scene large, well up on the sheet, and not too far from the center of the picture.

5. Not to put windows and pictures on walls too high up on the sheet.

6. To swing a road or canal into the picture with curved sides and converging lines, instead of the vertical, parallel lines usually drawn.

7. To show land shelving down to the water's edge with an irregular outline emphasizing a horizontal movement, instead of the vertical bank that is so customary.

8. To indicate more distant objects by reducing their size and placing them higher on the paper, but not directly over the near object as is so often done by little folks. These, it seems to me, are the main points in primary drawing that need class direction.

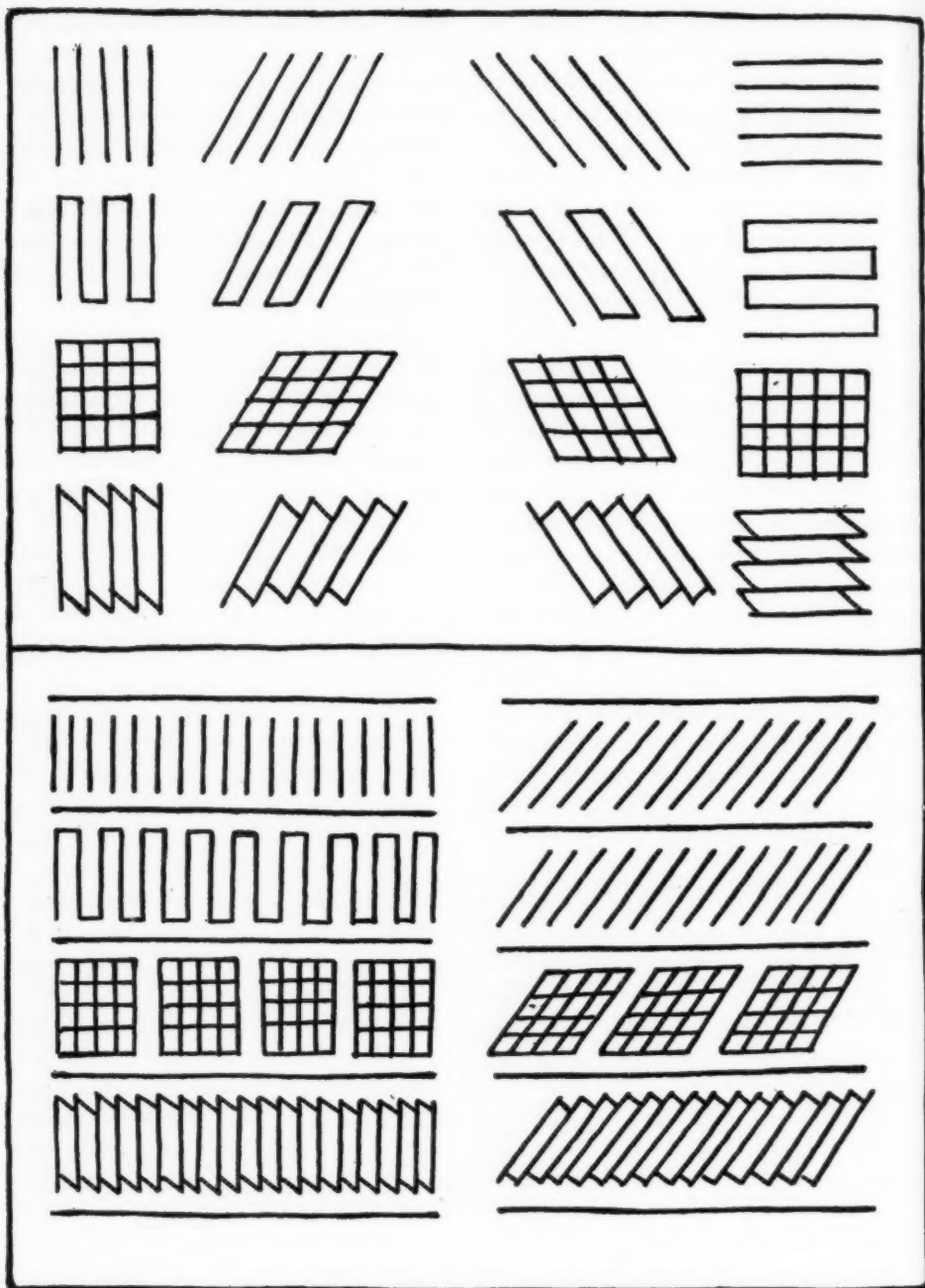
The criticism has taught me that the procedure just described produces wild results from the children in the first lesson. I am fully aware of that fact if the class has always had directed art lessons with very little time and help for free-expression. When we first told our fourth grade to make a scene, using the Viking boat, according to their own

ideas, the results were pink tubs with handkerchiefs for sails! Although this class had seen pictures of boats and even constructed them, they were not used to working without leadership. But the next year the fourth grade class that had been given freedom in the third grade produced such good scenes with boats that it was unnecessary to teach the boat as a part of their vocabulary.

The criticism has also come to me that when every unit of work requires at least four lessons, too much time is being used, too many other things to do in art are being left undone. The answer must be that we are not trying to cover a large number of things, but *are* trying to develop the child's natural desire for self-expression.

If the criticism be brought that some work for observation is good for little folks, the answer is that just such work is provided for in connection with building up the graphic vocabulary. Furthermore, emphasis on self-expression does not eliminate from the curriculum lessons in representation, construction, design, etc., for their own sake.

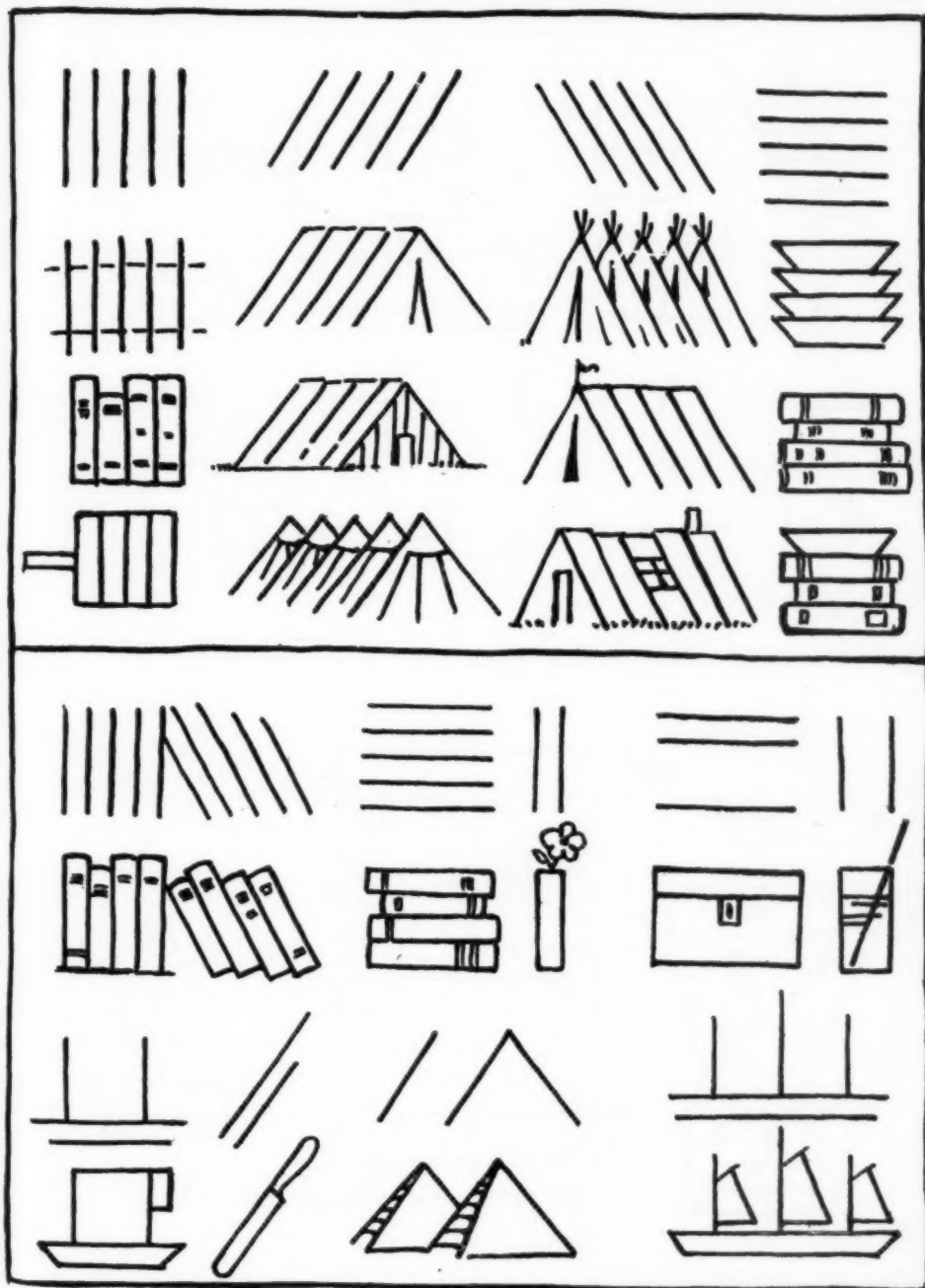
Finally, to show the development possible with the scheme as presented, I am sending the story of "The Three Bears," drawn by our 1B grade. The first free effort by the class is shown and then the work after the teaching of the improved forms and characters. The pictures were drawn with crayons, but for the sake of reproduction they have been rendered in ink, faithfully following the work of the little artists. The series ran through a period of several weeks but the class never lost interest, and certainly was stronger at the end of the experiment than at the beginning.



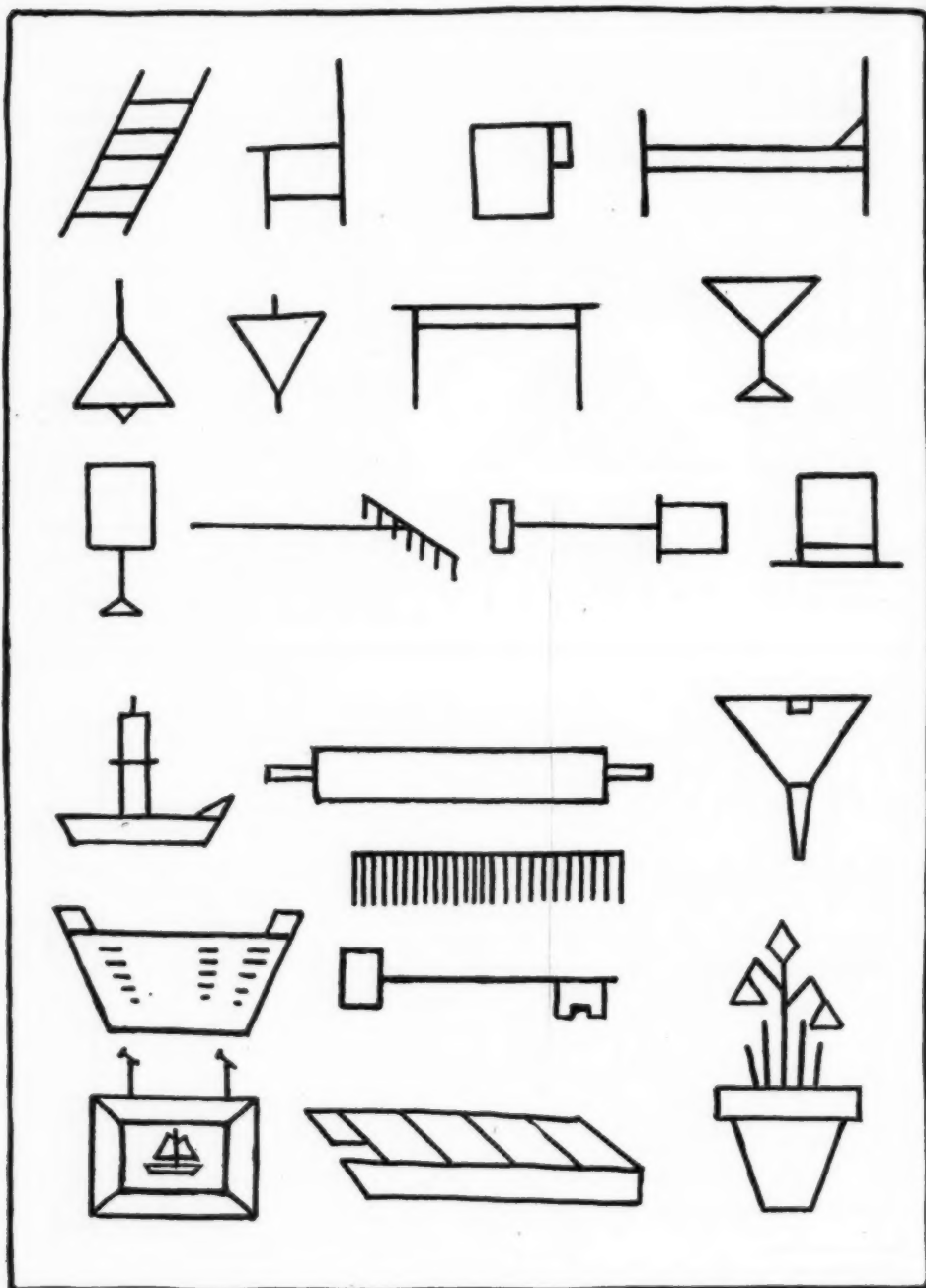
CHILDREN NEED TO KNOW HOW TO DRAW LINES BEFORE THEY CAN DRAW PICTURES AS MUCH AS THEY NEED TO LEARN THE ALPHABET BEFORE THEY CAN READ, OR KNOW HOW TO HOLD A SPOON BEFORE THEY CAN EAT. LINE DRAWING CAN BE MADE INTERESTING AND THIS PAGE SHOWS HOW

*The School Arts Magazine, October 1926*



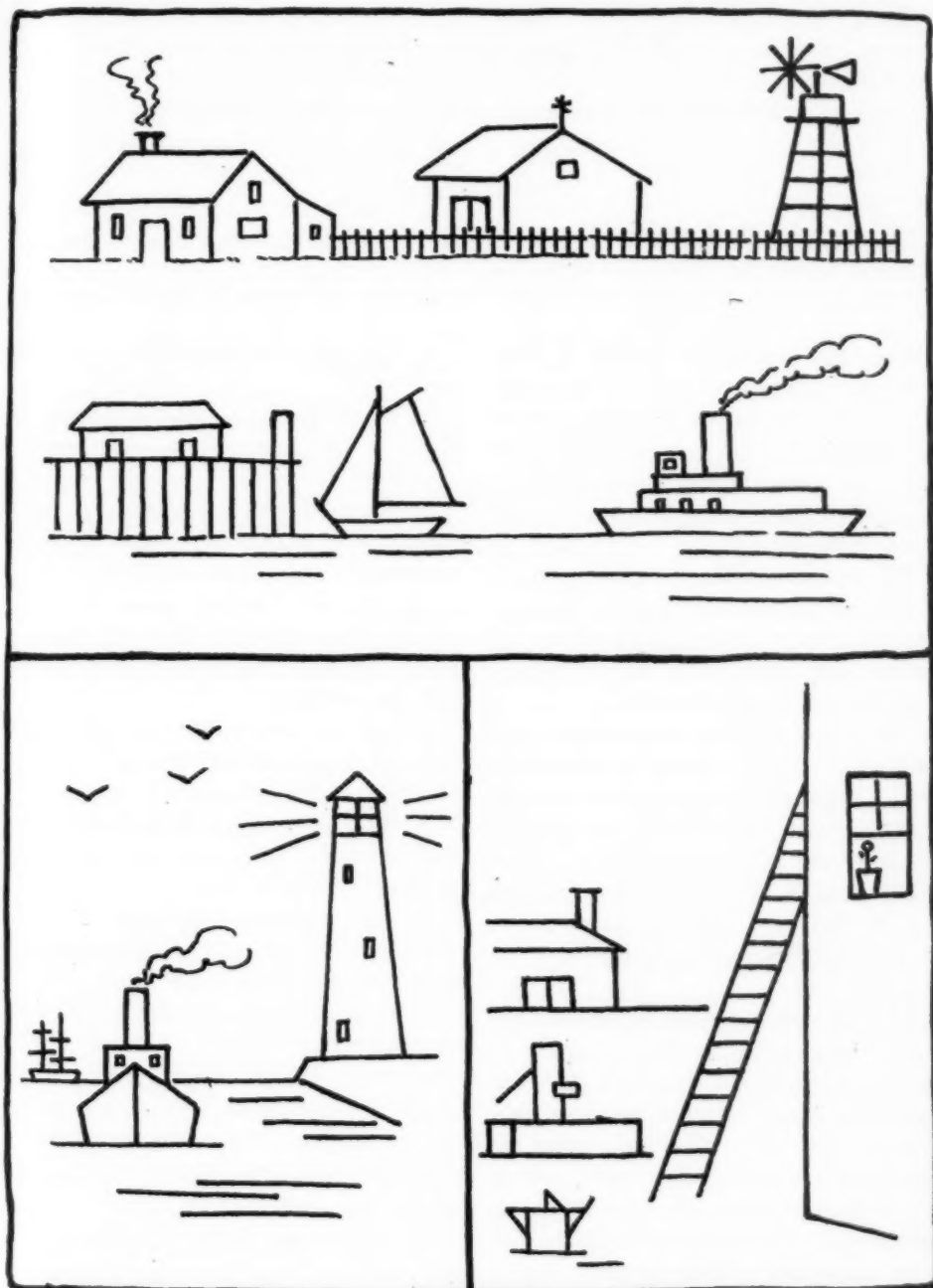


AFTER SIMPLE LINE MEASURES ARE DRAWN THEY CAN BE USED FOR DRAWING SIMPLE OBJECTS. LET THE CHILDREN TRY THIS PAGE AND THEY WILL SURPRISE YOU WITH EVEN BETTER IDEAS OF THEIR OWN



STRAIGHT LINE OBJECT IS LOTS OF FUN. IT IS GOOD WORK FOR EVEN TEACHERS AS IT TEACHES HOW TO REPRESENT OBJECTS WITH THE LEAST EFFORT

*The School Arts Magazine, October 1926*



STRAIGHT LINE PICTURES ARE GOOD FOR POSTERS, BOOKLET COVERS AND ILLUSTRATION WORK. ADD A FEW STRAIGHT LINE ACTION FIGURES AND YOU HAVE A WHOLE STORY

*The School Arts Magazine, October 1926*

## A Partnership Pageant

WHEREIN THE TEACHER AND PUPILS WORK TOGETHER

DORA B. CRAIG

Seattle, Wash.

*This project reported by the eighth grade teacher was a real revelation to the Director of Art, as an example of children and teacher working together, discovering a great unity of purpose in art, music, and literature, and forming a most stimulating basis for future appreciation.—CLARA P. REYNOLDS*

IT IS the custom in the B. F. Day School in Seattle to take up some subject of interest to the children and by specializing in our outside reading to follow up this interest and attempt to answer the questions which arise in the minds of the pupils.

The material collected in this way is assembled into a sort of play or pageant and presented before an audience of fathers and mothers as the final performance of the eighth A class.

The investigation, assembling and producing usually covers a semester's work. This reading is mainly outside work, only two class periods per month, the first four months being used. The first part of the fifth month, two or three lessons per week and the last week all class periods for reading are given over to the rehearsals.

In our building, reading is a specialized subject so one teacher spends her entire time in this field. Last spring the class had been trying to come to some conclusions regarding the real value of certain types of reading and making a comparison between literature of permanent value and books that were only temporary in their appeal. Many questions arose in the minds of pupils such as:

1. What is good literature?

2. Why do some books live and others die?

3. What should be our standards of criticism in judging our own reading material?

In attempting to discover some sort of satisfactory answer to some of these questions our research disclosed that a great deal of material which we were reading often referred to some phase of music or art. There naturally arose such questions as:

1. Are not art, music and literature very much alike in their appeal?

2. How did art develop?

3. Why do people paint pictures?

4. Why do some pictures live and others die?

5. How did music originate?

6. Why is some music called classical and other music popular?

7. How is a musical composition put together?

8. What kinds of people compose music, paint pictures and write poetry? Are they different from other people?

9. Why hasn't America produced good art like Europe?

10. Is America doing anything about it?

Now at the outset I wish to say that music and art are not special subjects with me. I teach reading, but since



reading touches every phase of life I could not close my eyes and ears to these problems. When we began the project I knew very little about the fundamentals of art and music. I knew in a general way when they appealed to me, but why they appealed or the effect of the appeal upon the emotional life of the individual I had no basis for understanding. I was appalled and dismayed at the problems the children proposed, but since I had secretly wondered about these things myself I plunged in with the children to discover what we could. Of course, all of our questions were not satisfactorily answered, but we forget that in the joy and appreciation which came to us as a result of our investigations.

#### "A LITTLE CHILD SHALL LEAD THEM"

How true this was in our case! I recommend such procedure to any teacher who would know the full joy of motivated work. Go in with the children and make discoveries together. What a thrill is theirs when they bring to you some choice bit of information or appreciation which you have not yet found, and what if you have, you don't need to take the zest out of the study by telling them so. An all-wise teacher is not stimulating to a child. To be sure you must at all times be many measures ahead of your pupils in any investigation, but it is great sport to run a race with the teacher.

#### SOURCES OF INFORMATION AND HOW THEY WERE HANDLED

The library was given a list of our problems and the children's librarian assembled all easy material which could be found on the subject and placed it on the reserve shelf for the use of the

class. After a few weeks other material was added and the children were allowed to check it out and take it to their homes. Much of the material made the children stretch to get it, but a little challenge to the mind is a good thing sometimes, and since they had asked the question they were not appalled at the depth of the reading it required to answer them. I sometimes caught my breadth when a youngster came up to me with Tolstoi's "What is Art," or some other book of analysis or criticism of art, and say "Oh! Miss C., I found the most wonderful things in this book," and then proceed to read to me a comment on art, music or literature which had revealed some vision or understanding to him. I rejoiced with him in his discovery, but did not let him know how amazed I was at his clever understanding of the fine things.

At home fathers and mothers became interested, for what vitally interests the children will in time attract father and mother. Together they searched attic and basement for stored away copies of *Little Journeys*, *National Geographic*, *Etudes*, the *Mentor* and other sources of material. The children brought pictures which they loved from their walls at home and we obtained copies of pictures from the art department. An exhibit was put up and an enthusiastic inspection was made. We used Flora Carpenter's set of books in our study of the pictures.

We visited what art galleries the city afforded and made use of our movie machine to bring to the children many excellent slides of beautiful pictures and statuary in art galleries of Europe as well as many famous cathedrals. A local sculptor became very much interested

in the project, brought his materials out and gave a lesson in modeling, talking in an informal way of his methods.

We were fortunate in having a building custodian who was more than a custodian and who was very much interested in art. He spent many hours working with the children on stage equipment and lighting. In fact, no resources within reach were neglected.

#### HOW WE BUILT THE PAGEANT

A tentative outline of the pageant was made which was modified as our information grew. After reading in a general way for some weeks, committees of special interest were formed to collect and prepare material on their special topic. There were the artist's lives committee; committees for the origin and development of music, origin and development of painting, origin and development of poetry; the picture posing committee; committees for the jazz problem, the Cubist's art, the free verse, the McDowell Foundation, and others.

The children kept notebooks which showed as much originality as the children themselves. There were some notebooks made up of the prints of the artists themselves with a brief description of the artist's life and work. Some were made up of the works of the artists only. Some consisted of interesting incidents in lives of artists which could be put on stage and others attempted to show the correlation of the three arts by collecting the poems, music and painting which followed the same theme—for example: Picture, "The Song of the Lark," Breton; Poem, "To a Skylark," Shelly; "Hark! Hark! the Lark" (set to music), Shakespeare. This was the theme on which the final project was

constructed. During the preparation of the pageant many pictures were studied to learn if they could be posed by the children. Many were posed during class and committee meetings. Two were selected for final performance. "The Lark," and "The Angelus."

#### HOW WE WROTE THE PAGEANT

When our collecting period was over members of the class competed with each other in writing speeches or scenes. The most satisfactory article was chosen as a foundation for the final speech or scene, which was to be used in the pageant. The best lines, however, from other competitors were added. The final project represented some contributions from every pupil although none of the work was compulsory.

#### THE COMPLETED PROJECT

When the project was completed it contained two scenes, several tableaux and short explanatory talks. First tableau—Kenyon Cox's mural in the Library of Congress, Washington, D.C.—Art, Music and Literature. Soft colored lights played upon the girls dressed in white who posed for the picture. Art, Music, and Poetry each spoke as a voice, not as a personality, of her mission in the world. The following is the speech of Art, composed by the girl who represented art, from the things she had gleaned in her reading.

#### ART

I am the joy of the intellect which sees clearly into the universe and re-creates it. I am the reflection of the artist's heart upon all the objects which he creates. I am the smile of the human soul upon the house and upon the furnishings. I am the charm of thought and sentiment embodied in all that is of use to man.

I am not a thing of necessity; I afford gratification to instincts and feelings which only

find their sphere of exercise when material needs are satisfied. Without this detachment from the yoke of necessity, I cannot live.

In me is vested the most sublime mission of man, since I am the expression of thought seeking to understand the world and to make it understood.

I am the tool of the artist's feelings and emotions. Happiness, joy, sorrow and inspiration pass through me to the universe. I represent not the thing itself, but the beauty of the thing. I am art.

**FIRST SCENE:** Land of Somewhere, about 1825. A reception in the studio of Houdon, a French sculptor, where a Millet painting is to be unveiled. Musicians, painters, sculptors and poets mingled and talked of their art. The children studied old reproductions of these artists and tried to copy their costumes. They looked very quaint and colorful indeed, in their smocks, caps, high collars, and flowing ties.

In this scene we attempted to show how the same emotional experience may bring forth from one a poem, from another a composition of music, and still another a painting, depending only upon the artist's avenue of outlet for its expression.

List of characters and selections used in project:

#### FIRST SCENE

HOUDON—French sculptor  
BRETON—French painter  
MILLET—French painter  
TENNYSON—English writer  
BROWNING—English writer  
SCOTT—English writer  
SCHUMANN—German composer  
SCHUBERT—German composer  
MENDELSSOHN—German composer  
VERDI—Italian composer

#### SELECTIONS

THE BROOK—Sung by a group of girls after Tennyson was introduced.

THE SPRING SONG—Piano solo while Mendelssohn composed.

HARK! HARK! THE LARK—Sung by a group of girls.

THE SKYLARK—Recited.

THE LARK—Picture posed.

SCHUBERT'S SERENADE—Sung by girls.

THE BRIDGE—Sung by girls.

PILGRIM'S CHORUS—Sung by boys with black-robed monks in a sort of processional.

ANVIL CHORUS—Sung by boys while the forge in the forest flashed its light.

THE MISERERE—Vocal solo by boy.

TRAUMERIE—Violin solo by boy.

THE ANGELUS—Millet's painting unveiled. The picture posed by children. The Angelus sounded and the poem, "The Angelus," recited.

**TABLEAU TWO:** The United States bound by Commercialism, Haste and Greed, but released by the white light of Inspiration and Understanding.

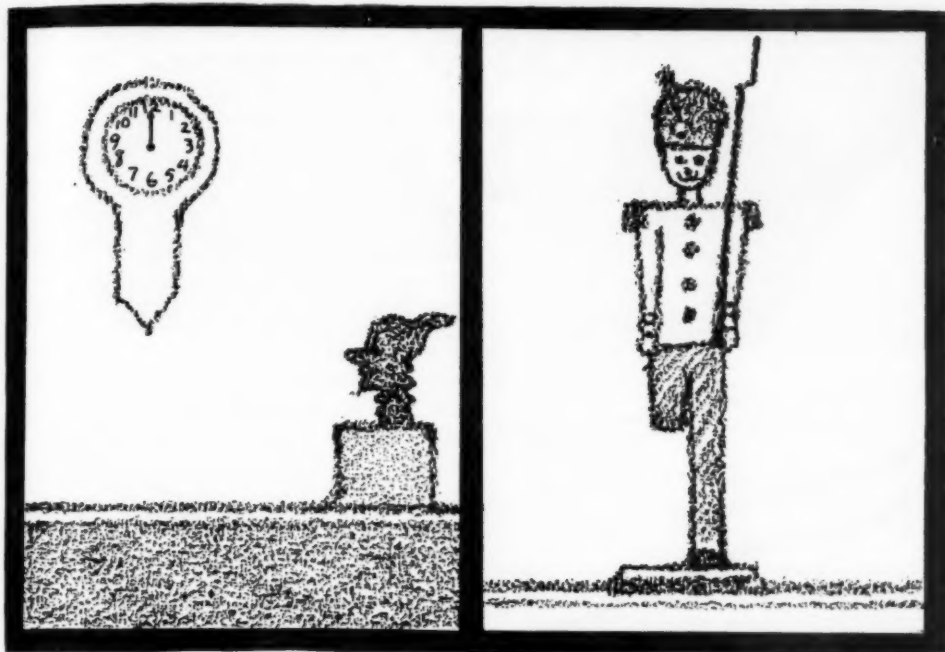
**SECOND SCENE:** At Peterborough, N.H. The McDowell Foundation at Peterborough, N. H. Present day writers, painters, musicians and sculptors doing their creative work in congenial, peaceful surroundings made possible by the late composer, Edward McDowell, and his wife, Mrs. McDowell.

Characters: Mrs. McDowell, Edward Arlington Robinson, Abbie Farewell Brown, William Rose Benet, Arthur Nevin, Ethel Hier, Herman Hogedorn, Lillian Link, Old man in search of Beauty.

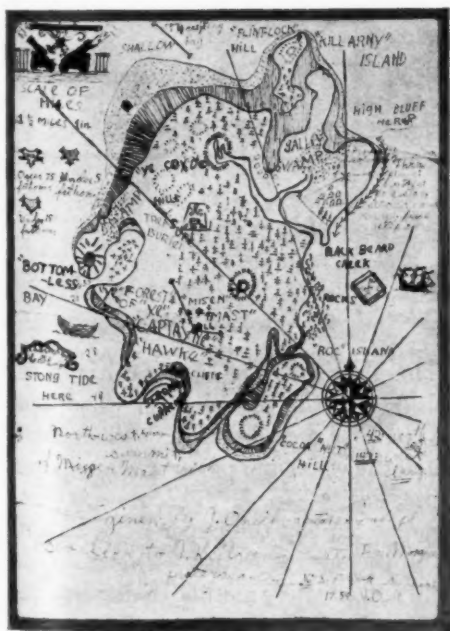
Selections: National music of other lands by children, native costume; "Each in His Own Tongue" (recited); "To a Wild Rose" (vocal solo by a girl).



*The School Arts Magazine, October 1926*



### A Pirate Map



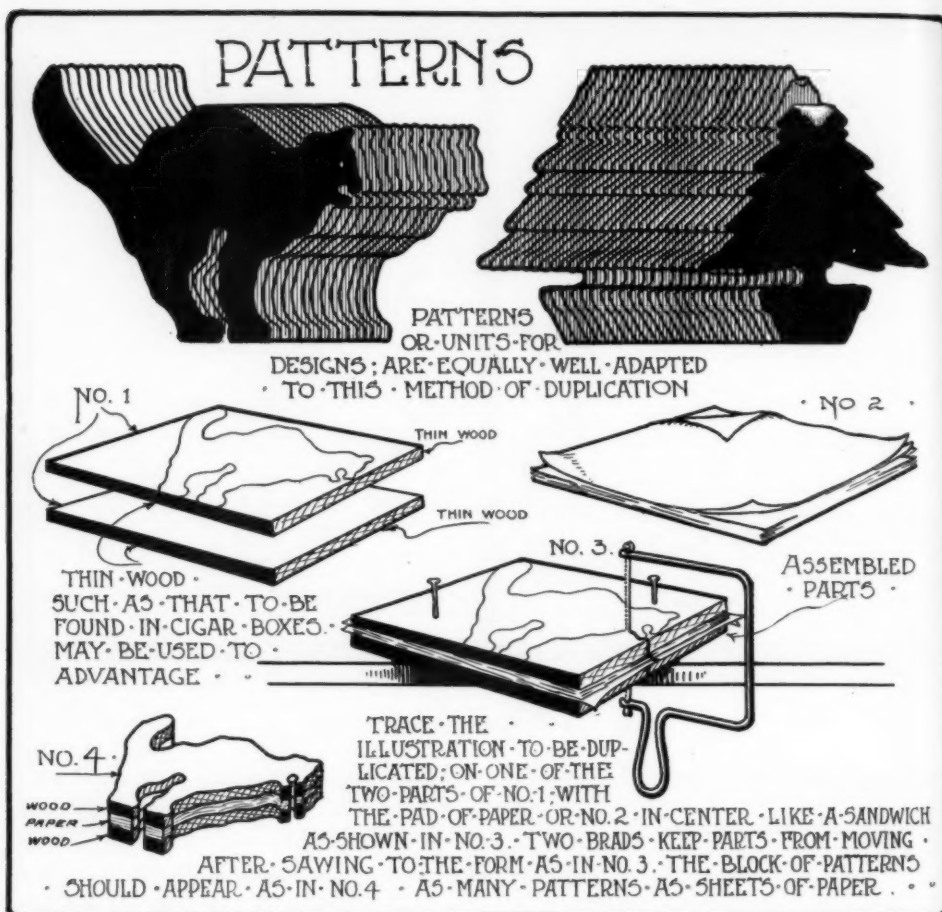
THE map on the left was made by a pupil of the State Normal classes, New Paltz, N. Y., after reading "Treasure Island." This book made such a deep impression on him that he was not satisfied until he had produced the accompanying masterpiece.

In order to give the paper an ancient, weather beaten look, he put it out in the sun to yellow it.

Notice the pirates' coat-of-arms in the upper left hand corner and the sailing ship on the right. Pupils should be allowed to exercise their imagination freely in occasional art periods so that their work will retain its enthusiasm and individuality.

This drawing was sent in by Miss Ruth C. Merry, Asst. Supervisor of Art, State Normal School, New Paltz, N. Y.





# How to Duplicate Paper Patterns

F. C. HUGHES

*Spokane, Washington*

TEACHERS often have need of a large number of paper or cardboard patterns. In the method shown above, practically any number desired may be obtained as shown. A pad containing the desired number of sheets is fastened between two thin sheets of soft wood. These are then nailed together as shown in illustration 3.

The design to be cut out is then traced onto the top piece of wood and cut out with a coping saw. When completed the wood and paper will appear as in illustration No. 4. The wood is then removed leaving the paper patterns cut out in the desired shape. This makes a rapid and effective method of duplicating patterns for art and crafts work.

(Continued from page 71)

pens because the amount of time and degree of attention required to do it correctly are underestimated. The second trial usually yields a better average. It should be kept in mind, however, that accuracy is more desirable than speed. Speed will come gradually, while accuracy, if sacrificed at the beginning, is not likely to improve.

Some students require more practice of this kind than others before they are ready for the next lesson. A grade of at least 90 should be easily made and even a perfect score is not too high a goal for which to strive. It is impossible to get too much practice along this line and every moment invested in this first lesson will yield dividends later on. Short periods of practice each day, extending over several days, are more beneficial than the same amount of time spent at one period.

EDITOR'S NOTE: This is the first of a series of articles by Mr. Spayth on Elementary Freehand Drawing.

(Continued from page 90)

noble composition and an atrocious fear of spoiling it. This fear is so great that my faculties are completely paralyzed at the outset, and the dread continues until I have the essential point or main idea of my work. For in decorative art it is not enough to have a subject; the subject must be conceived according to the very strict laws that govern that branch of art. The composition must be adapted, first of all, to the place it is to occupy when completed, and to be adapted so perfectly that the public cannot imagine, the main idea being accepted, another arrangement for the ensemble and another grouping of the figures. After having found the main idea, the greatest difficulty consists in determining this arrangement and grouping. This arrangement requires the longest time. When I have nothing left but the execution I feel free as

(Continued on page xvii)



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(Continued from page ix)

air, and work with a childish joy. It seems to me as though my hand moves alone, and I sing like a school boy on vacation while manoeuvring my pencil or brush."

THE SPECIAL SUMMER SESSION in California, directed by Editor Pedro J. Lemos during July 1926 was very successfully conducted in Palo Alto with an additional sketching week in Carmel.

The appreciation of all those enrolled was attested to by the presentation to Mr. Lemos on the evening of the closing exhibition of a souvenir book entitled "Special Edition of the School Arts Magazine." This book was entirely hand lettered and illuminated and was fully illustrated, including photographs of school events, original poems, jokes and etchings.

As previously stated by the editor this session completed Mr. Lemos' summer teaching, as he plans hereafter in traveling and sketching subjects, gathering material for THE SCHOOL ARTS MAGAZINE during the summer months.

As several requests have been recently received for enrollment in 1927 the editor wishes again to state that no further classes are planned, the 1926 California session being given to fulfill promises made by Mr. Lemos to members of his former eastern classes.



PRIMARY INDUSTRIAL ARTS, a book of 192 pages, by Della F. Wilson, B.S., Assistant Professor of Applied Arts, University of Wisconsin. This book has been written solely for the first, second and third grades, giving detailed suggestions for design, construction and materials in the making of several definite articles and in the working out of specific problems.

Under Chapter One in the Contents we find the following subject and sub-divisions: "Paper as a means of expression: Paper tearing—suggestions for presentation—paper cutting—figures in action—paper—specific paper-cutting problems—grouping of objects or figures—decorative paper cutting—colored cutting papers." Several illustrations give meaning to the text, so that teacher and pupil, without special art training, may work together acquiring knowledge as they go. Each of the eleven chapters are as complete as the first. There are no untried theories—every problem is a practical one, and every suggestion is encouraging.

A feature of special value is the helpful source material referred to at the close of each chapter. Here is a well selected list of books, magazines, pictures, and other publications to which the teacher may go for further information. "Primary Industrial Arts" is quite unique among textbooks on industrial education for the early grades.

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